

CREATIVE WOMEN AND SUCCESS

Examination of success determinants of women in creative roles in advertising agency creative departments

By Meredith Engelen

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EXECUTIVE SUMMARY

Despite controlling vast quantities of spending power, there's a noticeable absence of women in the creative departments of advertising agencies. Much of the research and conversation on the topic has focused on how women should adapt to attain success, or how advertising agencies can better accommodate women's needs through human resource policies.

This research looks at the issue from a new perspective, asking the question: How do women who have experience working in advertising or branding agency creative departments, in traditionally defined creative roles, personally define professional success?

Through an analysis of advertising agency's creative job posting content, in-depth interviews and a survey of women in creative roles, and a review of the existing body of knowledge on the subject research, this research identified the following findings:

- Success is not exclusive to the hierarchical pinnacle of one's career
- Women attributed success nearly equally to both their personal talent and their surrounding community
- Women and creative departments evaluate professional success differently
- Junior women measure success subjectively while women in leadership measure their success objectively
- Agency recruitment postings don't appeal to what women want in a job
- Women help women succeed

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**EXAMINATION OF SUCCESS DETERMINANTS OF WOMEN IN CREATIVE
ROLES IN ADVERTISING AGENCY CREATIVE DEPARTMENTS**

BY: MEREDITH ENGELEN / CAPSTONE / 7.31.2014

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INTRODUCTION

A reasonable goal of any advertising campaign is to share a brand's message in a meaningful way to its target consumer, and in doing so, compel the target consumer to take action in a way that aligns with the brand's objectives. For example, when a brand wants to increase the frequency of purchase of a certain product amongst a targeted group of people, the brand runs an advertising campaign; with the appropriate message and delivery, the campaign can compel this targeted group to go to the store and buy the product.

But motivating the masses to change or adopt new behaviors isn't easy. Whatever the message or desired consumer behavior, effectiveness comes down to delivery of the message: enter creativity.

Advertisers attempt to make a meaningful connection with a consumer through a creative execution. Key to this process is the idea of relevance – in order for a brand to deliver a message, the message must be framed creatively in a way that is relevant, understandable, and motivating to a consumer. By framed, this study means the presentation of the message, both in its literal form (the ad itself) and the delivery channel.

Often times, advertisers mirror a consumer's world to achieve “relevant” and “understandable” components of a successful message frame. Advertising becomes a reflection of a society or of a community's culture. The portrayal of any given subject in an advertising communication projects a subject or subjects' primary role, responsibilities and expected behavior(s) in said society or community. Advertisers do this to increase the credibility of their messages because it makes consumers more comfortable – it demonstrates the advertiser understands the consumer's needs, wants, values and lifestyle, which ultimately makes the motivating message more credible.

But here's when problems arise; advertising is a reflection of a culture, *as interpreted* by a small group of people – the advertisers themselves.

One could argue talent in a creative department is defined as the ability to creatively frame brand messages across different types of communities. The ability to craft communications to people different from oneself is a highly desirable gift.

This is difficult process. Similar to the learning of a foreign language, the ability to “speak” to an unfamiliar community takes time. And in the fast-paced world of advertising, time is simply too costly. So, to help equip creative teams with the necessary tools to understand their audiences, agencies have developed research and strategy departments. Part of their role is to help a creative team understand and then successfully develop creative executions that are relevant, understandable, and motivating. They do this through consumer research initiatives; while every agency may do this differently, the ultimate goal is to always understand the perspective of the consumer on many or all issues related to an advertiser’s brand. Brand tracking studies, focus groups, advertising copy testing, consumer trend analysis, shop along studies, consumer journaling... advertising research and strategy departments do everything to get into the hearts and minds of their target consumer to look for opportunities for brands to exploit.

Even with all this time and attention, something isn’t quite working. One study conducted in 2010 found that U.S. advertising portrayed women as professionals in only 5.4 percent of ads, whereas men were portrayed as professionals almost three times as often. And when housekeeping was involved, women were depicted in 32.4 percent of ads in housekeeping roles, compared to men, who showed up in only 1.4 percent of the ads (Paek, 2011). These portrayals are not reflective of roles in today’s society. For instance, 40.4 percent of mothers in the United States are either the sole or primary providers for their households (Wang, 2013). In 2010, women represented 47 percent of the workforce, according to the U.S. Department of Labor’s report, “Women in the Labor Force in 2010.”

As agencies continuously work to empower the few that dictate cultural expectations to the masses, the same research that serves to inform agencies has also highlighted a disturbing trend: despite accounting for nearly 80 percent of consumer spending globally—nearly \$20 trillion

(O'Donnell, 2011)—women are incredibly underrepresented in advertising agency creative departments.

- According to a 2009 survey of the Standard Directory of Advertising Agencies, of the 249 creative executives in U.S. advertising agencies, only 35 were women (Mallia, 2009).
- An estimated 3 percent of U.S. creative directors are women (Mallia, 2009).

This can be a major problem for the bottom line of advertising agencies. Kat Gordon, founder of the 3% Conference, famously said “I worked at Hal Riney and watched my agency pitch the Saab car account with 17 men and 1 woman and then scratch their heads when they didn’t get the business” (Thomas, 2012). Certainly, being a man doesn’t mean you can’t create successful creative aimed at women. But as it turns out, diverse teams tend to outperform homogenous teams of the same ability (Hong, 2004). While this study primarily focused on how diversity of thinking affects performance, the lead researcher of the study said this:

“Two people can look quite different and think similarly. Having said that, there’s certainly a lot of evidence that people’s identity groups — ethnic, racial, sexual, age — matter when it comes to diversity in thinking” (Dreifus, 2008).

Today, the issue of women’s representation in creative departments is discussed topically using three constructs:

1. *How working styles and career needs between men and women differ*

For example: In 2013, the Interpublic Group conducted an agency diversity survey of all advertising agencies within its group. As part of the findings, one woman had this to say about the issue of women in creative departments, generally: “If you get a woman and man to talk about the same proposal, the man will make it seem like the best thing ever, but the woman will talk about it in a much more balanced way” (Liesse, 2013).

2. *How women can change their behavior to find success*

An example of this is the premise of Sheryl Sandberg’s “Lean In,” much of which is

dedicated to challenging women to operate within an existing environment (Sandberg, 2013).

3. *How advertising is a complicated career for mothers, and how difficult it can be for them to find success in the industry*

This discussion assumes the needs of motherhood directly conflict with the traditional demands of creative roles. This construct is exemplified in the article: Creativity knows no gender, but agency creative departments sure do: Why motherhood and creative directing don't mix. Author Karen Mallia writes:

"As the second wave of feminism proved, you can't have it all. So sacrifices are made. For some, that's the agency career. For others, that's children. Years ago, McCann Erickson, New York, Chairman Nina DiSesa directly said, "I wouldn't have this job if I had kids" (Mallia, 2009).

This research leaves aside both of those constructs and pursues a different angle. Previous research has examined why women in creative roles in creative departments leave advertising. No previous research has examined how they find success. In other words, it's known why women do not rise the ranks of creative department hierarchy. What's unknown is how they want to succeed.

RESEARCH QUESTION

How do women who have experience working in advertising or branding agency creative departments, in traditionally defined creative roles, personally define professional success?

LITERATURE REVIEW

Women's Career Paths

Women encounter a unique set of challenges in the professional setting when it comes to achieving success. According to Karen Mallia in her examination of the lack of women creative directors:

“Despite entering the workforce with similar credentials and expectations, men's and women's corporate experience and career paths soon diverge. The gender-role hypothesis suggests that female authority is questioned because it violates traditional gender-role assignments [(Rudman, 2000)]. Women face discrimination in perceptions of leadership, and researchers suggest women who are mothers face even greater discrimination [(Fuegen, 2004)]. Parental status influences perceptions of job-related competence. Not only are mothers judged more harshly in the workplace, but fathers are judged more leniently” [(Fuegen, 2004)]” (Mallia, 2009).

Generally speaking, women's career paths are defined by the shifting of priorities between their relationships with the work domain and the personal domain over time (Powell, 1992). This path is in direct conflict with what's been termed the “White Competitive Male model,” which evolved out of the 1950s and 1960s middle class climate where men were typecast as breadwinners and women's expected role was caring for the home and children. This is characterized by a workplace that has a strong preference or emphasis on the following:

- Professional experience that is continuous and linear (Hewlett, 2007).
- Full-time employment with physical office presence 10+ hours daily (Hewlett, 2007).
- Career success is defined by one's thirties: “an ambitious professional either ‘catches a wave’ or doesn't” (Hewlett, 2007).
- Belief or expectation that salary or compensation motivates professional workers (Hewlett, 2007).

According to this same research, survey data shows this disrupts large numbers of talented women's career paths, because it doesn't align with their experience. For example: Two-thirds of the highly qualified women have discontinuous or non-linear careers. Thirty-six percent of highly qualified women say they have worked part-time for some period of time as a strategy to balance work and personal life (Hewlett, 2007).

Prepared for Promotion

In her focus groups, S. A. Hewlett revealed that many professional women wanted to "stay below the radar" at their workplace. While they wanted to do their work well, they didn't want their work to shine because they wanted to avoid the risk of promotion. Yet, the participants in her study felt that it would reflect poorly if they declined a promotion offer (Hewlett, 2007).

But why would a woman decline a promotion? There is an entire body of research dedicated to this topic. In summary, men overestimate their abilities and performance, while women underestimate them. In an article in The Atlantic in April 2014, "The Confidence Gap," researchers Kitty Kay and Claire Shipman revealed:

"We were reminded of something Hewlett-Packard discovered several years ago, when it was trying to figure out how to get more women into top management positions. A review of personnel records found that women working at HP applied for a promotion only when they believed they met 100 percent of the qualifications listed for the job. Men were happy to apply when they thought they could meet 60 percent of the job requirements" (Thomas, 2012).

Success, Male vs. Female managers

Limited research on the topic has identified several key differences of how men and women define professional success. In a British study of professional managers, researchers found that equivocating success with compensation and hierarchical position does not align with how women managers "define career success for themselves" (Sturges, 1999). In addition, the women subjects were more likely to describe internal criteria as primary considerations for their success (Sturges, 1999). For them, success was not about hierarchy, and respondents said they wouldn't sacrifice a job

they enjoyed simply for an elevation of status. Rather, they'd prefer to move for more influence or for work that was more interesting. And these women spoke of career success more broadly than the men in the study. The women viewed success in terms of their whole lives, with career success as just a piece of that pie. This was often expressed through the topic of balance: the women managers often spoke to a desire to succeed in the non-career parts of their lives (Sturges, 1999).

Why women leave advertising agency creative departments

One qualitative study aimed at increasing the understanding around why there aren't more women creative directors identified a laundry list of factors that push women out of creative departments or prevent them from obtaining leadership roles. In her work, Karen Mallia categorized her findings into six overarching groups: (1) cultural factors; (2) management, organizational behavior and communication; (3) the nature of the advertising business; (4) the culture of creative department and job-specific factors; (5) politics, self-promotion and leadership, and lastly, (6) personal factors including motherhood (Mallia, 2009).

Many of the specific factors identified by Mallia are applicable outside to professional women generally, and have already been discussed in this review. However, through Mallia's 18 interviews with successful creative directors, this research discusses four of Mallia's factors that are most relevant for this study.

Pervasive subculture of sexism in creative departments

Mallia's interviewees spoke to what Mallia called "a deeply rooted masculine culture" of advertising agencies and specifically of creative departments. One of her subjects summed up these "laddish" environments best:

"...I have a whole creative department full of boys—men....Usually at the end of the day...[they] start knocking things around and throwing things and pop open a beer...and that's definitely not female" (Mallia, 2009).

Personally all-consuming nature of creative roles

Producing creative work is demanding, and according to Mallia's research, all-consuming and often personally draining. "No one but you can do it," said one subject. The development of creative is much less tangible: it's not a step-by-step process, and women in both Mallia's research and this study pointed to a need for inspiration or thinking beyond the 9am to 5pm workday to truly develop a meaningful piece of creative work (Mallia, 2009).

The subjective nature of creativity

Mallia's research pointed to the problem of homogeneity in creative departments.

"It's more subjective in terms of how the work is judged and how merit is given," said one creative director. In the Interpublic Group's diversity survey, one woman mentioned said "In advertising, creative is often as much about selling the idea as it is about the idea itself" (Liesse, 2013).

The lack of objective methods of judgment for creative work makes hiring and promotion in creative departments often contingent on perceptions, rather than on the work product itself. The women in Mallia's study generally agreed that "being hired and promoted in creative is contingent on being *perceived* as highly talented and better than one's peers" (Mallia, 2009).

This is compounded by the fact that when external creative evaluations are made for industry award shows, men dominate the judge and jury population. For example, the prestigious Cannes Lions featured a 71 percent male jury for 2014 (Cannes Lions, 2014). And it was only in 2014 where both genders received equal representation at the Clio (Weissman, 2014). In 2013, the show had 10 juries led by 10 men, with a mere 16 women of the total 69 jurors (Lippert, 2013).

Market for freelancing

Women in creative roles within agency creative departments are not bound to advertising agencies. The current market and economy allows for plenty of freelance or contract opportunities, allowing these women to bypass agencies altogether. In other words, if women find advertising agencies unsatisfactory, they can leave and still support themselves with the same expertise (Mallia, 2009). The flexibility allowed by the current economy is, according to the findings of Interpublic

Group, the number one most sought after corporate policy by women who participated in the survey, with sixty-eight percent of female respondents indicating such policies would increase gender diversity (Liesse, 2013).

METHODS AND DATA COLLECTION

In-Depth Interviews:

This study interviewed five women to both inform the survey structure and to give context to the survey's results. All located in Minneapolis, MN, these women were current or former colleagues of the author, and were interviewed throughout the spring of 2014. Their position and experiences are as follows:

- C1: Junior Writer, 1 year experience
- C2: Junior Art Director, 2 years experience
- C3: Former Writer, 7 years experience
- C4: Designer, 8 years experience
- C5: Senior Designer, 12 years experience
- C6: Creative Director, 13 years experience
- C7: Creative Director, 20 years experience

Survey:

A survey was conducted to gather the experiences and opinions on success in creative departments from a wide group of women with a range of experience. The survey was open from April 5, 2014 – July 23, 2014, and participants' names and positions were kept confidential. To incentivize participation, 3 participants would be randomly chosen to receive a \$50 Target giftcard.

Survey Participant Criteria:

A survey screener attached to the primary survey ensured only individuals that met the following criteria could participate.

- Participant must classify herself as a female.
- Participant must be currently working in or have previously worked in an advertising agency creative department.

- To survey participants, the following was used to identify a definition of an advertising agency creative department: “A group of individuals with creative roles who work within an agency that performs services in the form of creative work for clients. The agency can be specialized and specific to advertising, design, branding, digital, social media, or general communications. The agency is a separate entity from the clients it serves. If you perform(ed) freelance or contract work for an agency that fits the above description, this research considers you to have experience within a creative department. For the sake of this study, "in-house" creative departments do NOT meet this study's definition of an agency creative department.”
- Participant must have performed work in an advertising agency as defined above in a traditionally defined creative capacity.
 - At any hierarchical level, roles that fit this description were defined in the survey for participants as follows: Art Director; Writer/Copywriter; Creative Director; Designer; Design Director; Chief Creative Officer; Creative Artist; Illustrator; Interactive Art Director; or “Other.” When a participant identified “Other,” a case-by-case approach was used to identify whether or not the participant’s role qualified under the above definition.

Survey Procedure

The survey was designed using the SurveyMonkey platform. To recruit participants, a research request was posted to three targeted LinkedIn Groups where a large proportion of group members were women who fit the criteria to participate. Specifically, the groups where postings occurred were MPLS Mad Women, Women in Creative Services, and Advertising Women of New York. The following message was posted to each group:

“‘They're just hard to hire.’ - said almost every agency, ever.

I'm sure it's tough. But I want to help fix it.

That's why I dedicated my master's program research to shed a little light onto the question: How do women, working in creative roles within agency creative departments, define success?

What does it look and feel like? Does it have any implications for how agencies recruit, or better yet, construct creative environments that best set women up for success?

If you or someone you know is a woman and has worked in a creative department, check out the link and take a super-quick survey,

here: <https://www.surveymonkey.com/s/2PXKZR2>

****This is 100% an academic endeavor, unrelated to and unaffiliated with my current or previous employers. Findings, opinions, and recommendations are my own, not my employer's.*

Have a question? Want the findings later this summer? Just want to talk about the project? I'm happy to share. Shoot me an email: meredith.engelen@gmail.com, or a note on LinkedIn.

Thank you!

-Meredith"

Creative Recruitment Posting Collection

The role summaries of job postings for writers, designers, art directors, and creative directors of any level, on both LinkedIn and advertising agency websites were collected on two dates: 5/24/2014 and 6/11/2014, which resulted in a total of 46 postings. The purpose of this data collection was to understand the general techniques used to attract applicants, articulate the responsibilities of the roles, and help an applicant understand the qualifications desired by the agency for applicants for the role. In effect, comparing the summaries from each post illuminates trends in the way advertising agencies pitch creative department recruits. Each post had to meet the following specifications in order to qualify for analysis:

- The company advertising the position must be a full-service advertising agency
- The position must be within a creative department at an advertising agency
- The position must be for a writer/copywriter, art director, creative director, or designer at any level
- The position must not be a specialty position (healthcare-specific writer, etc.)

The sum of the postings had to reflect a diversity of geographic locations, and sizes of agencies, though was limited by what was available.

The content of the job posting analyzed was the summary section of the post, not the entire post itself. For example, following a brief description of the agency and the role, bulleted lists of specific responsibilities or qualifications were not included.

RESULTS

Qualitative Interviews

To give context to the survey structure, this study conducted hour long in-depth interviews with seven women in creative roles. The interviewees were told their identities would be kept confidential.

C1: Junior Writer, 1 year experience

C1's indicated her primary focus was to find her own voice as a writer. Often, this journey was defined by balancing success in both her personal and professional domains.

"The creative juices don't stop when other things are going on [in your life]. Life outside of work needs to be fixed before I do good work. It's necessary for me to be able to think."

In addition, she felt acknowledgement from her teams was crucial to her future success and growth as a writer, as was recognition from coworkers.

"I want to write something no one can say 'no' to."

C1 was reflected a deep emotional investment in her work. She called her field "substantial and meaningful," and that she produces better work when she's vulnerable, because it allows her to better connect with her creativity and to the people to whom she's crafting a message.

C2: Junior Art Director, 2 years experience

C2 explained her passion, drive, and competitiveness. She talked of ambition and the desire to find work that was both fulfilling and well-regarded. To achieve, she competes with herself. She also allows herself as she said, "to put my heart on the line." C2 said it was "essential to put yourself out there" in order to create confidence. She also said that for her to improve and be a better art director, she had to be challenged.

"I want to surround myself with people who are better than me to keep me being challenged."

She feared not being challenged. In her interview, she indicated complacency was an easy way to lose her job. But to be successful, constantly challenging oneself was crucial.

C3: Former Writer, 7 years experience

C3 spent 7 years as a writer at three different advertising agencies. With her passion for language and writing, C3 found herself attracted to the field of copywriting.

When starting out, one of the biggest challenges she faced was simply understanding her role.

“I had no clue what my job would be or what the expectations were. How you deal with that depends on your personality. It can be paralyzing...terrifying...or invigorating.”

To compensate for a lack of experience, C3 maintained a strong work ethic. She and her agency partner, a junior art director, made a commitment that they “would never get outworked.” Putting in extra time and energy, even in situations where it was clearly not needed, was a visible commitment to those in the department that they would always over-deliver, and as a result, be desirable to work with.

C3 indicated how important it was for her to feel needed on a team or in a meeting. She found success when “you don’t have to justify why you are in the room anymore. I’m not another warm body. The work, the relationships, the trust, the vision, the respect...those things don’t create themselves.”

She also touched on a topic that, while not the immediate focus of this research, is nonetheless an important and relevant observation. C3 felt that in most creative departments she worked in, she had to conform to “fit in.” The male-dominated culture of several departments forced her to toe the line with who she felt she embodied as a person, and who a creative department wanted her to be – after all, she didn’t want to get “iced out.” As she gained more experience, she felt more comfortable being herself.

“In the beginning, acceptance was important. How do I make this dude or boy or club laugh...I was navigating who I am versus who I am at work. I had to reconcile the differences. Fortunately, those are so much closer together today.”

C3's measure of her professional success was "making myself indispensable to people" and recognition from peers. She mentioned that this has changed slightly over the years. As a junior writer, she wanted to ensure she was always helping, and "not being reprimanded, not laughed at." As she gained more experience, her definition shifted to driving creative work and leading teams.

C4: Designer, 8 years experience

After graduating design school and entering into her first job in a creative department, C4 found herself moving from an environment of an equal gender ratio, to one that was male dominated.

"I actually had a coworker tell me once 'you're a good designer, for a girl.' I had no idea how to respond. I was shocked."

C4 felt that one of her major strengths was her ability to work with, as she called them, "difficult people." These were individuals C4's coworkers described as difficult to work with. However, she found herself succeeding where others had failed; she worked successfully with many different personality types.

Yet, C4 said she felt her working style wasn't valued. She was quieter, and responded better to a positive and nurturing environment. However, it made her uncomfortable when the agency put her in the position of constantly presenting and defending her work.

"There was so much negativity and critical feedback. I found myself working not for what the client or project needed, but toward what our [creative leader] wanted."

C4 recently left the agency world to pursue a freelance design. She mentioned that for her, it was fulfilling to be on her own.

C5: Senior Designer, 12 years experience

C5 is a senior designer who's worked for some of the most culturally revered brands in the country. Yet, after working in both advertising agency creative departments, in-house design shops, and freelancing, C5 started her own company with a partner. She was dissatisfied with how creative

departments were generally run. In particular, she felt not all working styles were appreciated, even though the creative outcomes were equal in talent and in value.

“Collaboration happens in many different ways. I felt as though more aggressive styles were valued over quiet voices.”

Additionally, options and flexibility were key elements necessary for C5. She was driven to start her own business in part because she was felt her previous employers had not worked to accommodate her needs. Often, she found, she was not offered options that allowed her to serve the role of a mother to a young child. The pressure to be in the physical office did not align with both her perceived duties of motherhood and her working style.

“I can multitask. I work fast. I’ll get the work done, and I’ll show up. But logging hours for the sake of hours doesn’t make sense to me.”

C5 reflected on how she is more comfortable exceeding expectations, rather than meeting them. She wants to not only ensure that her work accomplished its job, but that she would continuously over-perform.

C6: Creative Director, 13 years experience

When C6 first began her career, she recalled, “being heard was everything.” She mentioned the challenge of her first job, where she felt though she was doing good work, she wasn’t being taken seriously. She credited her first big break with the introduction of a new executive creative director at her first agency, who changed the department so that every creative worked on every client. The guiding belief was “may the best idea win.” It was at this point when C6’s work started to get noticed. She had finally achieved the respect of her coworkers because she outperformed other people on an equal playing field.

Over time, C6 mentioned her beliefs on motherhood have changed: “Five years ago, I thought having kids was a detriment. No way I wanted to suspend my life. I thought it would weaken my creativity.” But today, she’s heard enough perspectives that she’s changed her mind: “kids can be a

necessary ingredient to make me better [at what I do].” With the intensity surrounding her creative process (she said when she is concepting for a creative project, she can’t see anything else around her), that children can represent a mental diversion, which can often spark a stronger idea through the lens of fresh eyes.

When asked about the hierarchical movement of her female peers in advertising agency creative departments, she commented that title doesn’t always equate a success.

“[For some women I’ve worked with] The way they ascended was a failure. They had the ability, the drive, the track record... but they knew how to play the boss’s game and used other tactic that weren’t of merit.”

On the other hand, some of her peers found success staying at one level, and not advancing via a traditional hierarchy.

“I know some women stayed [at one level] or freelanced because their idea of success has changed. They’ve recalibrated the idea of success as not about achieving the title or the pay. Some are artists who just want to make stuff, so they passed on opportunities... it’s respectable.”

C7: Creative Director, 20 years experience

Over twenty years, C7 has worked for some of the most well-known agencies in the country, with high-profile clients and on major award-winning campaigns.

But she had to start from somewhere.

For C7, it was all about standing out. She felt she doubly challenged when it came to getting a job at a hot agency; she had to overcome both a lack of high-profile experience, and break the mold of the traditional creative. Both were challenges conquered by her tenacity and creativity.

Yet for C7, the challenges didn’t stop there.

“I’ve had to fight the whole way,” she recalled. “I had to overcome a lot of challenges, even after I’d won awards.”

Despite her perceived success, she felt she was held to a different standard.

“I was accused of ‘piggybacking’ because of my [limited experience]. One colleague compared me to Ringo Star—in the right place at the right time. I had to keep proving myself.”

C7 thought mentorship would have been helpful to her at the start of her career. Instead, she had a more passive mentorship experience.

“I was like a sponge to [the agency founder] and other senior creatives. I followed their example.”

Now in a leadership role and a mentor herself, she has a more active approach.

“I help to lead and guide. I try to teach [less experienced creatives] about what it means to have an idea versus an execution...these conversations are often specific to an assignment. I help them understand why this failed, or that worked.”

When asked about her personal definition of success, C7 listed “effectiveness of the work, helping our clients, and work that is recognized by my peers and in award shows.” However, she qualified her answer, identifying “amazing ideas” as the ultimate goal, because those items she listed previously would follow smart work.

C7 firmly reiterated her focus on the development of impactful creative ideas as her primary pursuit. But those ideas, she said, are fostered in a certain type of culture.

“You have to feel like ‘we’re all in this together.’ It has to be collaborative—not a democracy, but open...It’s a current, which takes you along, makes everyone better, and makes people happy.”

Yet, C7 stated that she believes “there’s a lot lip service in the industry to the importance of making great work and ideas, but there’s a lack of conviction and courage to actually doing it.”

When asked about the lack of women in leadership roles, C7 summed it up:

“It comes down to ideas and culture. And culture is where women haven’t thrived.”

Survey Respondents

Survey respondents represented a wide variety of roles. Because different agencies use different terminology around the naming of creative roles, respondents were allowed to select multiple descriptors. Of the 83 respondents, 17 indicated their current role was described by 2 or more of the descriptors below.

Q: Which of the following best describe your current role, and your previous roles? (Table 1A)

Table 1A (n=83)

Title	# Indicated Statement Described Current Role
Art Director	19
Writer/Copywriter	20
Creative Director	22
Designer	20
Design Director	3
Chief Creative Officer	4
Creative Artist	3
Illustrator	3
Interactive Art Director	4
Other	9

Survey respondents came from a wide variety of experiences levels. Some were very junior, with less than a year of experience working in a creative department. Some were Chief Creative Officers with over twenty years of experience working within creative departments.

Q: How would you describe the level of your current role? (Table 1B)

TABLE 1B (n=82)

Level	# of Respondents	Years in Creative Department (Median)
Junior	20	1-4 years [Range: Less than 1 year, 5-8 years]
Mid-Level	19	1-4 years [Range: 1-4 years, 17-20 years]
Senior	26	5-8 years [Range: Less than 1 year, More than 20 years]
Leadership	17	17-20 years [Range: 5-8 years, More than 20 years]

The survey asked respondents to estimate, to the best of their ability, the gender makeup of their current or most recent creative department. They were also asked to estimate the percentage of women in leadership roles within their current or most recent creative department.

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's population was comprised of women? (Table 1C)

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's LEADERSHIP was comprised of women? (Table 1C)

TABLE 1C (n=62)

Level	Gender Makeup of Creative Department (Median) Percent Female	Gender Makeup of Creative Department Leadership (Median) Percent Female
Junior	Between 31-40% and 41-50%	1-10%
Mid-Level	31-40%	1-10%
Senior	31-40%	Between 1-10% and 11-20%
Leadership	41-50%	11-20%

Survey Responses

Over two thirds of respondents indicated they believed they had found professional success at this point in their careers. This includes women of all levels. In fact, eleven of the twenty junior-level creative women indicated they had found success.

Q: Do you believe you've found professional success at this point in your career? (Table 1D)

TABLE 1D (n=81)

Level	Yes	No	I'm not sure	n
Junior	55.00%	20.00%	25.00%	20
Mid-Level	76.68%	10.53%	15.79%	19
Senior	60.00%	60.00%	24.00%	25
Leadership	82.35%	17.65%	0%	17

To those who indicated they had found success at this point in their careers, the survey probed what elements were most crucial to their obtaining of said professional success. Each response was coded into one of the following categories:

- Ambition: This includes responses mentioning desire to rise to leadership and general advancement.

- Other People: This includes responses mentioning mentors, supervisors, coworkers, or agency leadership.
- Confidence: This includes responses mentioning the fearless statement one's, vocalizing in group settings, confidence, and perseverance.
- Environment: This includes responses mentioning being a part of a collaborative or creative culture.
- Experience: This includes responses mentioning previous work experience and projects previously produced.
- Hard Work: This includes responses mentioning determination, hard work, work effort, time spent working, and general attitude toward work ethic.
- Passion: This includes responses addressing one's passion for the business, creativity, or the work generally.
- Talent: This includes responses mentioning one's own abilities.
- Other: This captured responses that did not fall into any of the above categories.

To those who indicated they had not yet found success at this point in their careers, the survey probed what elements these respondents perceived to be most crucial to obtain future professional success. Each response was coded into one of the following categories:

- Agency Recognition: This includes responses that mention the company (includes peers, supervisors, upper management, or the agency generally) acknowledgement of the respondent's work or character in some form other than promotion or compensation.
- Environment: This includes responses mentioning being a part of a collaborative or creative culture.
- External Recognition: This includes responses indicating the respondent must receive awards, industry recognition, or generally be recognized for her work product outside of the agency.

- Guidance: This includes responses that mention a need for fostered learning, whether it is a supervisor taking the time to teach, or the respondent having an appetite to grow in her role/profession.
- Network: This includes responses that represent the accumulation or need of a network.
- Opportunity: This captures responses that represent a need for opportunity. This could represent (but is not limited to) an opportunity to work on projects, an opportunity for the respondent to showcase her talent, and so forth.
- Personal Factors: This captures responses that indicate the need for general job satisfaction or the need for fulfillment.
- Status: This includes responses that indicate one needs a higher level of compensation or an elevated job title.
- Other: This captured responses that did not fall into any of the above categories.

Q: What three elements most contributed to you obtaining your success? (Table 1E)

Q: What three elements do you believe would most contribute to you obtaining your success? (Table 1F)

TABLE 1E (n=49, 147 responses)

Category	#Responses	%Responses
Talent	29	19.46%
Other People	27	18.12%
Hard Work	22	14.77%
Other	21	14.09%
Passion	17	11.41%
Confidence	11	7.38%
Experience	10	6.71%
Ambition	6	4.03%
Environment	4	2.68%

Table 1F (n=24, 68 responses)

Category	#Responses	%Responses
Opportunity	13	54.17%
Status	13	54.17%
Environment	9	37.50%
Other	9	37.50%
External Rec.	8	33.33%
Guidance	6	25.00%
Personal Fac.	6	25.00%
Agency Rec.	2	8.33%
Network	2	8.33%

To understand how the respondents personally measured their professional success, respondents were asked to provide their personal evaluative criteria for success. Their open-ended responses were coded into the following categories:

- Agency Recognition: This includes responses that mention positive feedback from coworkers or leadership, and general admiration within the agency.
- Client Satisfaction: This includes responses that mention client satisfaction, ROI of the work, and the outcome/results of the work.
- External Recognition: This includes responses that mention awards and industry recognition.
- Improvement: This includes responses that mention growth, fulfilling responsibilities and continuous improvement.
- Personal Factors: This includes responses that mention internal satisfaction, personal fulfillment, and personal evaluation of one's work.
- Productivity: This includes responses that mention the amount of quality work accomplished in a given time, or the hard work necessary to accomplish the work.
- Talent: This includes responses that mention of one's creativity or the quality of the work one produces. These are general evaluations of the work, not specific to the respondent or the respondents' coworkers and clients.
- Teamwork: This includes responses that mention a respondent's meaningful contributions or value to an internal creative team.
- Status: This includes responses that mention compensation or hierarchy within the agency.
- Other: This captured responses that did not fall into any of the above categories.

Respondents were then asked to compare their answers against what they perceived to be the criteria for success their peers within their creative department. Their answers were coded using the same categories.

Q: What are your top 3 standards for how you personally measure your professional success? (Table 1G)

Q: What are your top 3 standards for how you believe others in your agency creative department measure your professional success? (Table 1G)

TABLE 1G

Category	How I Measure Success	My Creative Department Measures Success	Difference
	n=62 (186 factors)	n=61 (183 factors)	 x
Personal Factors	30 (2)	4	26
Status	38 (1)	23 (3)	15
Productivity	7	21	-14
Client Satisfaction	24	35 (1)	-11
Talent	21	32 (2)	-11
External Recognition	12	22	-10
Teamwork	4	11	-7
Agency Recognition	25 (3)	16	9
Improvement	5	1	4
Other	20	18	NA

The top 3 factors for how a respondent measures her success and for how the creative department measures success are indicated by the ranking in parentheses. Respondents most frequently used success evaluative criteria that are categorized as Status (38), followed by Personal Factors (30) and Agency Recognition (25). Respondents categorized their creative departments success evaluative criteria as Client Satisfaction (35), Talent (32), and Status (23).

The largest gaps between success evaluative criteria were in the categories of Personal Factors, Status, and Productivity. In the case of Personal Factors and Status, respondents indicated they frequently used to evaluate personal definitions of professional success, but not as frequently used by creative departments to evaluate professional success. On the other hand, respondents did not use Productivity-related success evaluative criteria as frequently as their creative departments.

This research used a set of eighteen diagnostics to quantitatively understand the respondents' primary influencers for job satisfaction. The diagnostics were modeled to reflect a wide range of influencing factors that encompassed equal parts internal and external. An internal factor is only dependent on the personal belief of the respondent. An external factor is dependent on others to exist. For example: one diagnostic, "the ability to be creative" was presented to respondents two different ways. The internal version was expressed "The projects I work on allow me to maximize my creativity."

The external version was expressed “My coworkers believe I’m creative because of the work I’m doing.”

For each diagnostic, respondents were asked the degree to which the diagnostic influenced their job satisfaction. Respondents had three options from which to choose: “Heavily influences my job satisfaction;” “Somewhat influences my job satisfaction;” and “Has no effect on my job satisfaction.” The values 3, 2, and 1 were assigned respectively to each option for analysis purposes. The higher the average score, the more the diagnostic influenced job satisfaction. An “I” indicates internal factor and “e” indicates external factor.

This data was then compared against the “success in one’s career” question to identify similarities or contrasts across groups.

Q: How do the following factors influence your satisfaction with your role at an agency creative department? (Table 1H)

Q: Do you believe you’ve found professional success at this point in your career? (Table 1H)

TABLE 1H

Cat.	Diagnostic	Y=Success n=38	N/I=Success n=18	All n=56
I	I am proud of the work I do	2.84 (1)	2.89 (2)	2.86 (1)
E	I'm recognized for my good work	2.79	2.94 (1)	2.84 (2)
I	I love the work I get to do	2.82 (2)	2.83	2.82
I	The projects I work on allow me to maximize my creativity	2.82 (2)	2.78	2.80
I	I have influence on a project's success – or failure	2.76	2.83	2.79
I	My work allows me to have the life I want	2.82 (2)	2.72	2.79
I	I'm comfortable and enjoy my responsibilities	2.82 (2)	2.72	2.79
I	There's an opportunity for me to learn new and relevant skills	2.76	2.72	2.75
I	There's an opportunity to advance my career	2.58	2.83	2.71
E	People think highly of me	2.66	2.72	2.68
E	Other people love my work	2.55	2.61	2.57
E	My coworkers depend on me for the work to be successful	2.58	2.44	2.54
E	I'm afforded relative job security	2.55	2.44	2.52
E	My salary or compensation	2.53	2.50	2.52
E	My coworkers believe I'm creative because of the work I'm doing	2.42	2.61	2.48
I	The perks and benefits of the job	2.32 (-2)	2.39	2.34
E	My supervisor(s) recognize they don't need to coach me	2.45	2.06 (-2)	2.32 (-2)
E	My friends and family believe my work is really glamorous	1.42 (-1)	1.28 (-1)	1.38 (-1)
	<i>Internal Diagnostics</i>	2.73	2.75	2.74
	<i>External Diagnostics</i>	2.44	2.40	2.48

Responses to the success question were also measured against the responses of three other questions: Team dynamics, percentage of women in the composition of creative departments and creative department leadership, and against the importance of mentorship.

For team dynamics, this research compared the most appreciated characteristics of one's team against the most frequently encountered team dynamics. The dynamics were selected to represent a broad and encompassing range, including opposing characteristics (for example: positivity and negativity). Below are the top three dynamics highlighted by each group.

Q: When working with individuals in creative roles on your team, what dynamics did you appreciate most? Select all that apply. (Table 1I)

Q: When working with individuals in creative roles on your team, what dynamics did you most frequently encounter? Select all that apply. (Table 1I)

Q: Do you believe you've found professional success at this point in your career? (Table 1I)

TABLE: 1I

Y=Success n=31

Most Appreciated	#Responses	Most Frequently Encountered	#Responses
Supportive	26	Supportive	20
Respectful	26	Respectful	19
Positivity	22	Fun and Entertaining	18

N/I=Success n=17

Most Appreciated	#Responses	Most Frequently Encountered	#Responses
Supportive	14	Focused on the Task At Hand	9
Respectful	13	Relaxed	8
Positivity	10	Demanding	8
Fun and Entertaining	10	Accountability	8

All n=48

Most Appreciated	#Responses	Most Frequently Encountered	#Responses
Supportive	40	Focused on the task at hand	25
Respectful	39	Fun and Entertaining	24
Positivity	32	Supportive	24
		Respectful	24

The least appreciated and least frequently encountered dynamics for each group are below, in

Table 1J, using the same questions as Table 1I.

TABLE 1J

Y=Success n=31

Least Appreciated	#Responses	Least Frequently Encountered	#Responses
Negativity	0	Passive	4
Domination of Contr.	0	Domination of Contribution	6
Following the rules	0	Negativity	6
Passive	0	Relaxed	6

N/I=Success n=17

Least Appreciated	#Responses	Least Frequently Encountered	#Responses
Domination of Contr.	0	Following the rules	1
Following the rules	0	Lack of blaming	2
Negativity	1	Positivity	2
Passive	1	Flexible and understanding	2

All n=48

Least Appreciated	#Responses	Least Frequently Encountered	#Responses
Domination of Contr.	0	Passive	6
Following the rules	0	Lack of blaming	7
Negativity	1	Following the rules	8
Passive	1		

To understand the correlation of working with a higher concentration of women in a creative department and/or in leadership positions within that creative department, this research compared survey responses to responses to the question regarding success in career and the attainment of the dream role.

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's population was comprised of women? (Table 1K)

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's LEADERSHIP was comprised of women? (Table 1K)

Q: Do you believe you've found professional success at this point in your career? (Table 1K)

Q: Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well). (Table 1K)

TABLE 1K

Composition of

Creative Dept.	Y=Success	Y=Dream	n
50% and under	62.50%	31.25%	48
51% and over	84.63%	61.54%	13

Composition of

Creative Dept. Lead.	Y=Success	Y=Dream	n
50% and under	69.23%	36.54%	52
51% and over	75.00%	62.50%	8

This research asked participants to identify the importance of mentorship to their career advancement on a scale of 1 to 5, with 1 being unimportant and five being very important. Here, their responses are compared to evaluations of career success and their dream role attainment.

Q: On a scale of 1 to 5, with 1 being not important, and 5 being very important, how important has mentorship been to your career advancement? (Table 1L)

Q: Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well). (Table 1L)

Q: Do you believe you've found professional success at this point in your career? (Table 1L)

TABLE 1L

Found Success and Dream Job	Mentorship Importance Average	n
Yes	4.55	20
Remaining ¹	4.09	43
All	4.24	63

The importance of mentorship was also compared to the composition of women in one's creative department and/or in leadership function in that creative department.

Q: On a scale of 1 to 5, with 1 being not important, and 5 being very important, how important has mentorship been to your career advancement? (Table 1M)

TABLE 1M

	Creative Department Composition	Creative Department Leadership Composition
Under 50%	4.13 (n=48)	4.12 (n=52)
Over 50%	4.54 (n=13)	4.75 (n=8)

Creative Recruitment Posting Collection

This study conducted a content analysis of the 46 job posting summaries (called "posts" in the following tables), specifically targeting two thematic approaches to the creation of the content: the Want and the Promise. The Want is messaging directed at articulating an ideal candidate's experience or personality – not to be confused with what the position has to offer. For instance, "the desire and ability to collaborate with others" would be categorized as a Want, but "in this position, you will collaborate with others" is not categorized as a Want because it's reflective of a role responsibility which was not included in this analysis. The Promise is the recruiting agency's commitment to giving

¹ "Remaining" indicates those respondents who did not answer "yes" to both questions.

the recruit something in return. For instance, “you can grow your career here” is categorized as a Promise, because the agency is exchanging it in return for fulfillment of responsibilities.

Underneath the Want and the Promise, specific content categories arose. Each category is mutually exclusive: just as a Want and a Promise cannot exist within the same phrase, neither can the categories below overlap. The two closest categories are career growth and productive work. One could consider the creation of productive work necessary for career growth. However, the verbatim phrasing from the job postings never linked the two content categories together. They were also used separately: career growth promises were distinct from those surrounding productive work.

The Want

- Talented: Language indicating recruit must be good at one’s current job. This also includes mentions of previously won awards. For example: “The person in this position must be an imaginative and conceptual designer with strong communication skills.” - Art Director of Motion Position, Huge, New York City, NY
- Passionate: A desired requirement is passion. For example: “You are exuberant about your work...” – Writer Position, Taxi, New York City, NY
- Hard-Working: Phrasing that suggests a candidate is willing to dedicate lots of time and effort. For example: “You must be able to wear multiple hats, juggle projects and excel at working in an extremely fast-paced, creative environment.” - Creative Director/Associate Creative Director Position, Firstborn, New York City, NY
- Cultural Contributor: Language in this category reflects an individual’s desire to work on a team and/or contribute in some way to the agency at large. For example: “[The ideal candidate is] quite content getting into the weeds and being hands-on working as part of team...” – Senior Level Art Director Position, JWT – Inside, New York City, NY

The Promise

- Career Growth: Language indicating the agency supports the growth in one's career or role falls into this category. For example: "...where he/she can develop their career working with multiple clients across many verticals." – Copywriter Position, sixteenfifty, San Diego, CA
- Productive Work: This category captures language around work that exceeds industry expectations and benchmarks, including phrasing like award-winning, groundbreaking, and innovative work, or general recognition. For example: "...the invention of pace-setting social and digital ideas..." – Creative Director Position, Deep Focus, New York City, NY
- Agency Culture: This content is reflective of an agency's promise of a special or unique culture. This could mean the agency is collaborative, fun, or a great place to work. For example: "So, if you'd like to work for an agency that has a sweet rooftop deck overlooking downtown, a beer trike..." – Art Director Position, Colle+McVoy, Minneapolis, MN
- Award-Winning Agency: If an agency mentions their awards or general external recognition, the content is captured by this category. For example: "...we have now grown to be an internationally recognized company." – Senior Art Director Position, Cossette, Chicago, IL

TABLE 2A

The Want	Posts	The Promise	Posts
Talented	82.60%	Agency Culture	32.61%
Passionate	47.83%	Productive Work	21.74%
Cultural Contributor	39.13%	Award-Winning Agency	10.87%
Hard working	28.26%	Career Growth	8.70%

The above table shows the number of posts that featured content from each category. It does not represent the number of instances of each content category.

It's also important to mention that of the 46 posts analyzed, 6 mentioned the necessity of candidates to have external recognition to be competitive.

DISCUSSION

The findings from this research affirm what previous studies have shown regarding how women measure success, but adds the additional context of the creative department experience.

Success is not exclusive to the hierarchical pinnacle of one's career

Respondents of all experience levels identified they had found success at some point in their career. Though respondents who indicated higher role hierarchy found success more often than those lower on totem pole, the majority of each hierarchical group believed they had found success.

C3 adds dimension to this survey finding: for her, success in the beginning was avoidance of negative feedback, yet it evolved to criteria around managing individuals. C6 also reflected on this evolution during her 13 years of experience. She was able to find success early on by what she described as “being heard”: the acknowledgement of her credibility by her agency peers or supervisors.

C6 reflected that hierarchical status can also represent a failure. Remarking on her experience with women who she deemed had failed: “The way they ascended was a failure. They had the ability, the drive, the track record...but they knew how to play the boss's and used other tactics that weren't of merit.”

This aligns well with Sturges research of male and female managers in 1999, as women managers were more likely to define success broadly, and not by hierarchy. This means that one does not need to wait for a certain status in order to achieve success: the same research showed women managers wouldn't sacrifice a job they enjoyed simply for an elevation of status. Rather, the definitions of success evolve and change over time: hierarchy is not a success gatekeeper (Sturges, 1999).

Women attribute success nearly equally to both their personal talent and their surrounding community

For respondents who believed they had found success at some point in their careers, they were just as likely to attribute their success to their own talent as to other people in their community – such as mentors or supervisors. They also attributed their success to hard work. When asked about what elements were most critical contributing to a respondent's success, they responde:

- “selling good work” (Talent)
- “Creativity” (Talent)
- “a strong mentor since I began my career” (Other People)
- “Company leaders have given me the freedom to extend myself into new, more leadership roles” (Other People)
- “Not giving up, even when it would have been easy to do so.” (Hard Work)
- “working my butt off” (Hard Work)

In her interview, C6 attributed her big break to a supportive executive creative director, who gave her “a chance” to showcase her talent. C2 believed she must surround herself with people that kept her challenged in order to be a better art director. When describing a major turning point in her career, C7 described how she captured the attention of a star creative, who gave her the big break she was looking for.

These results suggest the importance of meaningful working relationships between these respondents, their coworkers and supervisors. Respondents indicated they felt shaped by those around them, and when coupled with hard work and their own personal talent, were able to find success.

The one group whose responses contrasted with this finding were the women in leadership who believed they had found success during their career. This group of women indicated that their own talent most contributed to their success, such as “ability to innovate “firsts” for my clients,” “talent,” “ambition,” “quality creative work,” and “being smart.”

In the evaluation of the creative position job postings, only 4 of the 46 posts mentioned career growth as part of a Promise. While agency culture was most often used as part of the posting's Promise, no agency culture reference captured the opportunity for growth. Instead, agency culture was often described in terms that did not reflect the impact on the individual applying. For example:

- “VML is a place that’s all about putting everything you are into everything you do.”
- “Some say we're experienced at experiential with a passion for imagining the impossible and bringing it to life. We say yes to that and whatever is next and the thing after that too.”
- “...we are a culture of Makers.”

However, these agencies did seek individuals who had experience as cultural contributors. Of 46 posts, 18 had content categorized as cultural contributor, meaning they sought to recruit individuals who had a desire to work with teams or mentor; this element wasn't often Promised in return.

For respondents who hadn't found success, opportunity and status were perceived as necessary factors to obtain success (both indicated in just over half of the responses). Interestingly, these metrics are often in the control of other people, not the respondent. Opportunities can be earned, but are almost always granted by someone else. The same is true with status. One can work hard to earn a promotion, but at the end of the day, it's a decision in someone else's hands. In effect, by identifying opportunity and status as the primary factors necessary for success, respondents are giving control of their success to people other than themselves.

Women and creative departments evaluate success differently

As shown in Table 1D, women of all hierarchical levels have found success. But that doesn't mean hierarchy and status aren't important. Respondents' top three evaluative criteria were Status, Personal Factors, and Agency Recognition. There is a delicate balance between external validation of success (the respect of one's peers, for instance) and personal, subjective measures, such as fulfillment, being challenged, and having a good work and life balance. The broad descriptions from respondents mirrored previous research on the topic of women and success, specifically, that women

subjects were more likely to describe internal criteria as primary success considerations (Sturges, 1999), and that women view success in terms of the whole lives, with career success being just a piece of the whole pie (Sturges, 1999).

Yet respondents' perceptions of how creative departments measured professional success was different: Client Satisfaction, followed by one's Talent and then Status. It's important to note that the Personal Factors category manifested itself in creative department evaluative criteria as role satisfaction (how happy one is, how fulfilling the work is, etc).

Of the top three perceived creative department evaluative criteria, talent is the most subjective. Client satisfaction is often supported by return on investment. One's hierarchical status is usually very visible within a simple job title. But talent is not easily measured. C7 presented an interesting case of how the measurement of talent can change without notice. Despite her award-winning work, she felt her supervisors questioned whether she was completely deserving of her recognition. Some believed she piggybacked on the backs of other, more experienced creatives. They continually gave her more challenging circumstances, yet she stepped up and still won awards.

"They kept changing the rules on me," she recalled. "It wasn't until I left [the agency] that they began to understand how much I contributed."

C4 encountered subjectivity in talent assessment. She mentioned that when she began her first job, one of her coworkers told her "you're a good designer, for a girl."

C6 also saw how talent assessments could change with structure changes. A flat structure worked to her benefit and served to highlight her talent, whereas previously, she wasn't getting the recognition and attention she felt she deserved in an environment with more hierarchy.

There's a lot of emphasis in the advertising industry for creative teams to produce award-winning work. While it certainly depends on the agency culture, this research highlights some dilemmas with that approach. A close runner up, in fourth place, was External Recognition for agency

success evaluative criteria, mentioned in 12 percent of responses. For respondents' own evaluative criteria, it ranked seventh of ten (including the "other" category), representing 6 percent of responses.

In job posting summaries, advertising agencies often solicited applicants with proof of a high quality work product, but either left the definition ambiguous or requested that applicants be the recipients of industry awards (6 of the 46 posts explicitly required applicants support their portfolio with awards or alluded to some form of outside recognition for their work). Awards weren't primary success contributors for women who had found success. Award-winning work was mentioned in 2 of 59 respondents' 399 requirements for their current or future position to be their dream job.

And requesting award-winning work as a requirement for hire puts women at a serious disadvantage. As discussed in the introduction and literature review of this paper, the juries of many of the biggest industry award shows are comprised of predominately men. And this is problematic, according to Ignacio Oreamuno, executive director of the Art Directors Club:

"I would never go back to having a bunch of guys [on award show panels]; it would decrease the quality of the judging. Women bring the conversation to a higher level than when it's just men... This is not about sex; it's not about feminism or equal rights; it's about the work and the business — we will make more money and be more successful and do better work if we are in a balanced industry" (Weissman, 2014).

Junior women measure success subjectively while women in leadership measure their success objectively

In the beginning of one's career, personal factors are key evaluative criteria for success. For example:

- "Enjoyment of job and creative work, and ability to contribute to big picture creative collaboration"
- "Am I learning?"
- "Am I excited about trying new things?"

Receiving good feedback from creative department peers to build perceptions of one's own success was often noted. Another frequently discussed criteria among junior level women was the justification of one's presence in a meeting or on a project. The respondents mentioned finding success when they perceived their opinion to be of value to their team. For example: "others asking my opinion," and "My opinion being of value to my peers and superiors." When C6 first began her career, she recalled, "being heard was everything." And C3 measured her success early on as "making myself indispensable to people."

Senior women and women in leadership have a different perspective. Their success evaluative criteria are much more objective: it's all about Status and Client Satisfaction. Hierarchical considerations like "pay," "title and salary," "progression to leadership role," and "salary increases," to work product considerations such as "repeat customers," "strong client relationships," "Clients Happiness/ROI," and "Am I providing a valuable service for the client?" are examples of some of the objective responses.

When starting out in a creative department, quality feedback shaped junior women's understanding of their performance, and ultimately, their success in their position. But these evaluations are incredibly subjective and often dependent on the quality of peers and supervisors with an agency's creative department. Conversely, women in leadership positions had more concrete and objective evaluations that were in large part dependent on the women themselves.

Agency recruitment postings don't appeal to what women want in a job

Agencies tended to Promise agency culture – something that influenced respondent's success and job satisfaction. However, a closer examination of the content of these posts and the type of agency culture and productive work highlighted does not often align with characteristics respondents most appreciate on their teams: respect, positivity, and support.

- "unique, fun and dynamic culture"

- “So, if you’d like to work for an agency that has a sweet rooftop deck overlooking downtown, a beer trike...”
- “We set a fast pace. Strive for brutal honesty. And think great creative can make people uncomfortable. Join us.”
- “join our wild and crazy team.”
- “If you’re ready to go to work in a fast, fun, super-creative agency...”

The dynamics referenced above instead suggest dynamics like “fun and entertaining,” and “demanding.”

Content elsewhere in these postings nod to what one of Karen Mallia’s research participants donned the “laddish environment” of creative departments (Mallia, 2009) that specifically turn women away. For example:

- “...you’ll work with outside vendors such as photographers, retouchers, illustrators, directors, animators, editors and print vendors. You may even work with an animal trainer or a chainsaw juggler at some point, if you’re lucky.”
- “And the person we hire will have a sense of humor.”
- “The ability to sing off key karaoke, play cutthroat foosball, do yoga poorly, and drink without falling off a boat, are also helpful skills for working with us.”
- “Chuck Norris-Like Art Director Needed”

This finding is not to say that women don’t appreciate humor, fun, or variety in their work environment. In fact, fun and entertaining was the fourth most appreciated team dynamic by all respondents. However, depictions like the above paint a one-dimensional portrait of a creative department culture, one that could discourage the creation of experiences tailored to what the respondents in this survey seek.

A few of the interviewees mentioned they felt all personalities and working styles weren’t appreciated or fostered.

“Collaboration happens in many different ways. I felt as though more aggressive styles were valued over quiet voices,” said C5.

And C4 said she felt her working style wasn’t valued, too. She was quieter, and responded better to a positive and nurturing environment, yet she encountered “...so much negativity and critical feedback.”

Their experience combined with agency recruitment tactics support the finding that agency cultural descriptors need to align with what women appreciate and seek – both in recruitment and in practice.

Women help women succeed

This research has indicated the importance of strong relationships within agency creative departments. After all, respondents attributed their success to their own talent just as often as other people in their lives. When examining the role of mentorship, the increased importance placed on mentorship in one’s career advancement increases the likelihood of one finding success and attaining one’s dream job.

TABLE 1L

Found Success and Dream Job	Mentorship Importance Average	n
Yes	4.55	20
Remaining ²	4.09	43
All	4.24	63

This was also strongly evident in attaining one’s dream job, absent of success.

TABLE 3A

Attained Dream Job	Mentorship Importance Average	n
Yes	4.42	24
No or I’m no sure	4.13	39
All	4.24	63

² “Remaining” indicates those respondents who did not answer “yes” to both questions.

Mentorship plays a crucial role guiding success as evidenced by perspectives of the respondents in their articulation of success factors. But it also is shown here, in the comparison of mentorship's importance in their careers and the likelihood of finding success and working in their dream job.

These results may indicate a link between the composition of women in creative departments and creative department leadership to the importance placed on mentorship by respondents. This is not to say that an increased number of women in a creative department or creative department leadership results in a culture that encourages mentorship. The relationship between the two cannot be identified as casual. However, respondents who work in environments with more women - both in the creative department generally and in leadership roles - tend to place greater importance on mentorship, a factor related to success likelihood. Below is Table 1M, which indicates the average importance placed on mentorship for each group.

TABLE 1M

	Creative Department Composition	Creative Department Leadership Composition
Under 50%	4.13 (n=48)	4.12 (n=52)
Over 50%	4.54 (n=13)	4.75 (n=8)

And lastly, the more representation of women in a creative department, and/or in creative department leadership, the more likely respondents were to indicate they had attained their dream job, and that they had found success in their career thus far. Of note, the rate of women who had worked in their dream role doubles in creative departments with more than 50 percent women.

Composition of Creative Dept.	Y=Success	Y=Dream	n
50% and under	62.50%	31.25%	48
51% and over	84.63%	61.54%	13

Composition of Creative Dept. Lead.	Y=Success	Y=Dream	n
50% and under	69.23%	36.54%	52
51% and over	75.00%	62.50%	8

LIMITATIONS

The largest limitation of this study is the survey respondent pool. Further research will work to build the number of respondents to strengthen the results of this research. In addition, the geographic location of respondents makes the application of results outside of the Minneapolis-St. Paul market difficult, as the majority of respondents who completed the survey are from Minnesota, and likely the metro area.

Another limitation surrounds the confidential and sensitive nature of the work of these women. To more deeply understand their working relationships and team dynamics, an observational field approach would serve to collect data around how the respondents' beliefs and attitudes towards success are formed by their respective creative departments. In other words, this research presents a one-sided story of women's success. The other side is how pressures and cultural influences from their working environments have shaped their beliefs.

The recruitment strategy of junior roles and senior roles is very different, so that presented another limitation as well. Chief Creative Officer roles are far less frequently available than entry-level roles, and even when positions are open, recruitment often happens through executive-recruitment firms and not publically on LinkedIn. This made the analysis of senior position recruitment difficult.

Another battle with the recruitment postings is that it a national sample, whereas the survey respondents and interviewees were largely based in Minnesota.

Lastly, further research could explore differences in personal definitions of professional success by creative expertise. For instance, a designer might view components necessary for success differently than a writer or an art director.

CONCLUSION

This research points to a need for a cultural shift in advertising agency creative departments. In an industry focused on the cutting edge and historically a champion of innovation, there is too much comfort with the status quo of creative department culture. The one-dimensional creative department turns off creative women. In turn, stifles their success and the agency's productivity.

If we want women to find success, we need a new model hallmarked by the following:

The importance of employee satisfaction and fulfillment is paramount.

Women have many success inputs, both internal and external. They balance their evaluation of their success against their whole lives. This creative department works with them to ensure they are fulfilled in whatever way they define fulfillment.

Creative awards as a requirement for hiring or promotion are a thing of the past.

Awards aren't a primary success determinant for women. The award shows themselves don't practice diversity with their juries. Awards as a key success metric is a barrier to women's success and not entirely representative of how women want to succeed in the first place. Awards are a failed system, stacked against women.

Mentorship and support are core elements of the experience and are constantly reinforced.

Women who placed a greater importance on mentorship were more likely to have found success than those who didn't value it as highly. It's paramount in the beginning of their careers as well, with many women attributing their success both to their own talent and to the people who helped them along the way.

The creative department proves itself to its prospective team members.

Agencies often fail when they pitch their culture, because they fail to communicate an agency culture that is appealing. The new model preaches what it actively practices, highlighting the positive, respectful, and supportive nature of its creative department, emphasizes mentorship, and advocates for career growth.

Talent is judged by a variety of diverse perspectives, not one dominant view.

There's no getting around it – talent is a crucial success determinant and is critical to advancement. But given the subjective nature of talent, its judgment must be carefully considered with a broad range of perspectives incorporated. This applies to previous experience as well, as many qualified women have nonlinear experience. An applicant's potential may not be reflected solely in her work experience.

It practices diversity because it knows it doesn't just impact the bottom line, but because it's the right thing to do.

It's true that diverse teams outperform homogenous teams. But ultimately, women deserve a say in how marketers speak and portray women in advertising. This model actively champions gender diversity at all levels, junior to leadership, because it knows: women help women succeed.

Knowing there's no cookie-cutter version of success, the creative department actively furthers what their employees aspire to be.

Not everyone wants to be a chief creative officer. Some believe the ultimate manifestation of success is satisfactory work and life balance. Often, success can be agency recognition, or simply getting work produced. But whatever the reason, the new model is always sure to ask its employees: What does success look like for you, and how can our agency help you achieve it?

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APPENDIX I

TABLE 1A (n=83)

Title	# Indicated Statement Described Current Role
Art Director	19
Writer/Copywriter	20
Creative Director	22
Designer	20
Design Director	3
Chief Creative Officer	4
Creative Artist	3
Illustrator	3
Interactive Art Director	4
Other	9

Q: Which of the following best describe your current role, and your previous roles? (Table 1A)

TABLE 1B (n=82)

Level	# of Respondents	Years in Creative Department (Median)
Junior	20	1-4 years [Range: Less than 1 year, 5-8 years]
Mid-Level	19	1-4 years [Range: 1-4 years, 17-20 years]
Senior	26	5-8 years [Range: Less than 1 year, More than 20 years]
Leadership	17	17-20 years [Range: 5-8 years, More than 20 years]

TABLE 1C (n=62)

Level	Gender Makeup of Creative Department (Median) Percent Female	Gender Makeup of Creative Department Leadership (Median) Percent Female
Junior	Between 31-40% and 41-50%	1-10%
Mid-Level	31-40%	1-10%
Senior	31-40%	Between 1-10% and 11-20%
Leadership	41-50%	11-20%

Q: How would you describe the level of your current role? (Table 1C)

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's population was comprised of women? (Table 1C)

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's LEADERSHIP was comprised of women? (Table 1C)

TABLE 1D (n=81)

Level	Yes	No	I'm not sure	n
Junior	55.00%	20.00%	25.00%	20
Mid-Level	76.68%	10.53%	15.79%	19
Senior	60.00%	60.00%	24.00%	25
Leadership	82.35%	17.65%	0%	17

TABLE 1E (n=49, 147 responses)

Category	#Responses	%Responses
Talent	29	19.46%
Other People	27	18.12%
Hard Work	22	14.77%
Other	21	14.09%
Passion	17	11.41%
Confidence	11	7.38%
Experience	10	6.71%
Ambition	6	4.03%
Environment	4	2.68%

Table 1F (n=24, 68 responses)

Category	#Responses	%Responses
Opportunity	13	54.17%
Status	13	54.17%
Environment	9	37.50%
Other	9	37.50%
External Rec.	8	33.33%
Guidance	6	25.00%
Personal Fac.	6	25.00%
Agency Rec.	2	8.33%
Network	2	8.33%

Q: What three elements most contributed to you obtaining your success? (Table 1E)

Q: What three elements do you believe would most contribute to you obtaining your success? (Table 1F)

TABLE 1G

Category	How I Measure Success n=62 (186)	My Creative Department Measures Success n=61 (183)	Difference x
Personal Factors	30 (2)	4	26
Status	38 (1)	23 (3)	15
Productivity	7	21	-14
Client Satisfaction	24	35 (1)	-11
Talent	21	32 (2)	-11
External Recognition	12	22	-10
Teamwork	4	11	-7
Agency Recognition	25 (3)	16	9
Improvement	5	1	4
Other	20	18	NA

Q: What are your top 3 standards for how you personally measure your professional success? (Table 1G)

Q: What are your top 3 standards for how you believe others in your agency creative department measure your professional success? (Table 1G)

TABLE 1H

Cat.	Diagnostic	Y=Success n=38	N/I=Success n=18	All n=56
I	I am proud of the work I do	2.84 (1)	2.89 (2)	2.86 (1)
E	I'm recognized for my good work	2.79	2.94 (1)	2.84 (2)
I	I love the work I get to do	2.82 (2)	2.83	2.82
I	The projects I work on allow me to maximize my creativity	2.82 (2)	2.78	2.80
I	I have influence on a project's success – or failure	2.76	2.83	2.79
I	My work allows me to have the life I want	2.82 (2)	2.72	2.79
I	I'm comfortable and enjoy my responsibilities	2.82 (2)	2.72	2.79
I	There's an opportunity for me to learn new and relevant skills	2.76	2.72	2.75
I	There's an opportunity to advance my career	2.58	2.83	2.71
E	People think highly of me	2.66	2.72	2.68
E	Other people love my work	2.55	2.61	2.57
E	My coworkers depend on me for the work to be successful	2.58	2.44	2.54
E	I'm afforded relative job security	2.55	2.44	2.52
E	My salary or compensation	2.53	2.50	2.52
E	My coworkers believe I'm creative because of the work I'm doing	2.42	2.61	2.48
I	The perks and benefits of the job	2.32 (-2)	2.39	2.34
E	My supervisor(s) recognize they don't need to coach me	2.45	2.06 (-2)	2.32 (-2)
E	My friends and family believe my work is really glamorous	1.42 (-1)	1.28 (-1)	1.38 (-1)
	<i>Internal Diagnostics</i>	2.73	2.75	2.74
	<i>External Diagnostics</i>	2.44	2.40	2.48

Q: How do the following factors influence your satisfaction with your role at an agency creative department? (Table 1H)

Q: Do you believe you've found professional success at this point in your career? (Table 1H)

TABLE: 1I**Y=Success n=31**

Most Appreciated	#Responses	Most Frequently Encountered	#Responses
Supportive	26	Supportive	20
Respectful	26	Respectful	19
Positivity	22	Fun and Entertaining	18

N/I=Success n=17

Most Appreciated	#Responses	Most Frequently Encountered	#Responses
Supportive	14	Focused on the Task At Hand	9
Respectful	13	Relaxed	8
Positivity	10	Demanding	8
Fun and Entertaining	10	Accountability	8

All n=48

Most Appreciated	#Responses	Most Frequently Encountered	#Responses
Supportive	40	Focused on the task at hand	25
Respectful	39	Fun and Entertaining	24
Positivity	32	Supportive	24
		Respectful	24

Q: When working with individuals in creative roles on your team, what dynamics did you appreciate most? Select all that apply. (Table 1I)

Q: When working with individuals in creative roles on your team, what dynamics did you most frequently encounter? Select all that apply. (Table 1I)

Q: Do you believe you've found professional success at this point in your career? (Table 1I)

TABLE 1J**Y=Success n=31**

Least Appreciated	#Responses	Least Frequently Encountered	#Responses
Negativity	0	Passive	4
Domination of Contr.	0	Domination of Contribution	6
Following the rules	0	Negativity	6
Passive	0	Relaxed	6

N/I=Success n=17

Least Appreciated	#Responses	Least Frequently Encountered	#Responses
Domination of Contr.	0	Following the rules	1
Following the rules	0	Lack of blaming	2
Negativity	1	Positivity	2
Passive	1	Flexible and understanding	2

All n=48

Least Appreciated	#Responses	Least Frequently Encountered	#Responses
Domination of Contr.	0	Passive	6
Following the rules	0	Lack of blaming	7
Negativity	1	Following the rules	8
Passive	1		

Q: When working with individuals in creative roles on your team, what dynamics did you appreciate most? Select all that apply. (Table 1J)

Q: When working with individuals in creative roles on your team, what dynamics did you most frequently encounter? Select all that apply. (Table 1J)

Q: Do you believe you've found professional success at this point in your career? (Table 1J)

TABLE 1K

**Composition of
Creative Dept.**

	Y=Success	Y=Dream	n
50% and under	62.50%	31.25%	48
51% and over	84.63%	61.54%	13

Composition of

Creative Dept. Lead.

	Y=Success	Y=Dream	n
50% and under	69.23%	36.54%	52
51% and over	75.00%	62.50%	8

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's population was comprised of women? (Table 1K)

Q: Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's LEADERSHIP was comprised of women? (Table 1K)

Q: Do you believe you've found professional success at this point in your career? (Table 1K)

Q: Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well). (Table 1K)

TABLE 1 L

**Found Success and
Dream Job**

	Mentorship Importance Average	n
Yes	4.55	20
Remaining ³	4.09	43
All	4.24	63

Q: On a scale of 1 to 5, with 1 being not important, and 5 being very important, how important has mentorship been to your career advancement? (Table 1L)

Q: Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well). (Table 1L)

Q: Do you believe you've found professional success at this point in your career? (Table 1L)

³ "Remaining" indicates those respondents who did not answer "yes" to both questions.

TABLE 1M

	Creative Department Composition	Creative Department Leadership Composition
Under 50%	4.13 (n=48)	4.12 (n=52)
Over 50%	4.54 (n=13)	4.75 (n=8)

Q: On a scale of 1 to 5, with 1 being not important, and 5 being very important, how important has mentorship been to your career advancement? (Table 1M)

TABLE 2A

The Want	Posts	The Promise	Posts
Talented	38	Agency Culture	15
Passionate	22	Productive Work	10
Cultural Contributor	18	Award-Winning Agency	5
Hard working	13	Career Growth	4
Total:	91	Total:	34

TABLE 3A

Attained Dream Job	Mentorship Importance Average	n
Yes	4.42	24
No or I'm no sure	4.13	39
All	4.24	63

Q: On a scale of 1 to 5, with 1 being not important, and 5 being very important, how important has mentorship been to your career advancement? (Table 3A)

Q: Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well). (Table 3A)

TABLE 3B - Y=Dream Job

Y=Dream Job	n=29					
1	2	3	4	5	6	7
autonomy	variety	creativity	using multiple skills	working with smart people	pay	love coming to work
Collaborative work environment	Flexible schedule	Great Clients	Doing great work	Strategic work	Variety of work	Work life balance
coworkers	office space	work/life balance	flexibility	variety	opportunity	attitude
creative stimulation	self-expression	having my boss' trust	working on many cool projects	going on productions	being a part of so many sides of the business	a fun work environment
Creative, low-key environment	Creative freedom	Variety in work responsibilities	Challenging writing topics	Relationships	Independence	Flexible hours
creativity	financial support	great team members	good account opportunities	good budgets	opportunity to work across media platforms	positive feedback
culture that supports the best creative idea	culture where everyone is in it together	culture where the creative role is respected/esteemed	culture where no one is allowed to say it can't be done	exciting accounts and clients to work on	much recognition from the industry via awards	culture where there are no limits put on your thinking
flexibility in start/leave time	possible to work from home from time to time	commute under 30 minutes from home	autonomous design role	chance to make my mark	good IT support	support of good team/boss
Freedom	Pay scale	Opportunity	Respect	Variety of jobs	Learning	Part of a team
Getting to use creative thinking on a daily basis	Creative/fun work environment	Unpredictable nature of job	Getting things produced that many people will see	Seeing my own work on TV, hearing on radio, etc.	Starting everyday with a "what if..." question	Job flexibility
Good creative work	Nice co-worker	Talented worker	Work/ Life Balance	Good pay	Good health benefit	Great Leadership
Great company	Female CEO	Nice people	Great clients	Creative atmosphere	Good pay	Great location
I can be creative everyday	I'm surrounded by interesting people	I get to use culture as a material to work with	Good ideas can be based on fact and intuition	I can make money doing it	I genuinely feel interested and emotionally involved	
I get to solve problems	I get to learn about things I never thought would interest me	I feel like my work helps clients better sell/explain what they do/offer	I'm challenged (vs. never learning anything new)	I work with some of the smartest, funniest people I've ever met	My company culture is family-like; competing egos rarely come into play	The work I do is visible and out there in the world, which is kind of awesome
I have the control	I'm the boss	I work on things that I care about	I actually make things (both design and manufactured end products)	I don't work more than 45 hours a week	I get to work from home when I want	I'm empowered to make what I want
I manage my time	I am free to work odd hours	it does not require extensive client contact	I have the option not to work for a client again	it changes, I am not assigned to any account	I get to find the opportunity that others have overlooked	I'm compensated fairly
I'm working in the profession I want to work in	There are a lot of opportunities for growth	My mentors are fantastic	My workplace is flexible	There is a lot of trust in employees	I have control over what I want to pursue as a specialty	There is open communication
in my current position: life-work balance	no vacation time because it's always a vacation	I always make money, even when I'm working overtime (as opposed to salary)	I work for who I want	I don't have to sell a creative group I don't believe in	I work when and where I want	I have a life
It's the Bill and Melinda Gates Foundation	It leverages my past skills and experiences	I'm consulting so i have work/life balance	I am repositioning/rebranding important work	I feel good about what i'm doing/can sleep at night	I am a thought leader in the organization i work for	
leadership role	salary	flexibility	mentoring juniors			
Mentors that give feedback and want to see me grow	Mentors that are also strong women leaders	A diverse client list including fashion, weddings, etc	The option to work from home, there is no 9-5, but there is also an office for collaboration and meetings	It's a small startup agency - I also get to help the company grow and get to touch a lot of projects since there's so few people.	A team that supports me, values me and doesn't treat me differently because I'm a girl or young. They are confident in me and my work.	I'm not only doing one kind of work - there's a huge variety from design to ux to illustration
My skill set was well suited	It was the area of design I wanted to focus	My team was made up of great people				
partners that share the same vision	flexible hours	great clients	surrounded by creative people	no egos	laughing a lot	pushing creative boundaries
Successful agency	Creating work for fortune 500 companies	I work alongside my heroes	winning awards	working for a recognized shop	Creating great design for my book	Opportunity
Talented and hardworking coworkers	Mission and values of the company I work for	Flexible work/life balance (personal health is a big focus)	Appreciative and understanding clients	Salary	Creative work that challenges me	Subject matter of the creative work is interesting to me
Trust from leadership	Clients	Salary	flexable working hours - work life balance	Excellent team/department	Near home	Ability to travel abroad
Work for myself	Work from home	Take Fridays off	Make lots of money	Work on variety of projects		
work/life balance	manager/owners/coworkers who are awesome humans	clients who are sane	clients/projects that are meaningful and interesting	autonomy to enact change in process, etc. as I see fit	changing industry = little boredom	

Q: Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well). [Answer: Yes] (Table 3B)

Q: Please list the top factors (up to 7) that make or made this role your dream job. (Table 3B)

TABLE 3C N=Dream Job

n=Dream Job	n=35					
1	2	3	4	5	6	7
Ability to do primary and secondary research across disciplines - design, UX, content	Strong training in those areas to ensure I'm performing optimally for clients (and shows that my company cares about investing in me)	Involves marketing, not just UX. Things broadly about the user and consumer experience without getting nailed down into siloes.	Future ability to work freelance or part-time in this space after I have kids	Ability to maintain my current level of pay (ie, not having to take a step back or lost \$30K - which I would have to do - if I left my company and went to a traditional agency)	Not working beyond 45 hours/week	Collaborating with leaders and having a seat at the table - not having research be relegated to the side but considered a crucial input to mitigate risk and ensure project and client success
an organization that continually does high quality work	a good work/life balance	higher pay	more representation of women in work I help create	more experience	being promoted	having great benefits
Clients who don't interfere	I would be a creative director	Freelancing might be nice	Self-employment might be nice as well	I'd be able to say "no" to projects	No working sundays	More vacation time
Collaborative work environment	Creative team leadership with a clear respect/appreciation for design	Clearly defined process/structure for how every department within an agency works together	Small and focused client roster for good work (i.e. raises, bonuses)	Freedom to say "no," both internally and to clients		
Creative control	open minded clientele	real work/life balance	good money/benefits	desirable area or ability to work remotely	good coworkers	good office culture
Creative freedom	Leadership role	Company/product that betters the world	High salary	Flexible working conditions	Work/life balance	Challenge
Creativity	Traveling	Managing small team	Working in a team	Marketing an active brand	Pay well	Job invests training time in me periodically
credibility	autonomy	very interesting work	great team of smart and kind people	authority	work life balance	free parking/food
Flexible Work Schedule	Larger Budgets and Teams	Time to explore alternative solutions	Continuous learning/education opportunities	Time to renew	Focus an industry segments	More research prior to creative development
Good clients	Fun work	Great coworkers	good salary	life vs. work balance	Communication	I enjoy going to work everyday
Great clients	Good budgets	Autonomy	Creativity			
Having a talented, inspiring boss	Working for clients who want good creative work	Being allowed some autonomy	Being financially compensated for good work (i.e. raises, bonuses)	Having a reasonable work schedule (fewer than 50 hours a week, regularly)	Having a talented creative partner I enjoy	Have work regularly produced
High creativity standards	A client that brings something positive into the world	Talented coworkers	Good compensation	Constant learning		
High-profile big design project that make a difference	Collaborating with highly-talented, highly collaborative people	Having LOTS of fun	Knowing my work is making a difference	Public speaking, presenting	Working on my own schedule	Being paid what I am worth
Holding the Chief Creative Officer or Executive Creative Director role.	Working on brands that I care deeply about.	Working with people I respect and look up to. (I have this in my current role.)	Having the freedom to say yes or no to working on projects.	The privilege of bringing my dog to work. (I have this in my current role.)	The ability to work somewhat flexible hours so that I can be present in my (far off) future kids' lives.	
I would be encouraged by peers/leadership to not be afraid to take risks	My clients would trust me with their brand	Freedom to push the creative work for the brand	I would get to do a lot more brand campaign pitching	I would get to do a lot more comprehensive campaign work through all mediums	I would have more experienced writers to learn from	I would have leaders interested in helping evolve my career and use my talent in the best way
improved work/life balance	creative/fun work environment	more group projects	long timelines	working in time based medium (video, film, animation)	time for up front research/development	ability to work from home/remotely
Independence	Great Clients	Project Diversity	Motivated Team	Great New Business Partner	Stability	Support Staff
job independence	warmer location	financial independence	hand selected clients			
Leadership role	Able to make creative decisions	Leading campaigns	Stimulating work environment	Friendly work environment	Exciting projects	
Leadership role	Salary	Smart, trusting Clients	Healthy budgets	Collaborative workplace	Reasonable hours	Freedom/Travel
leading rather than doing	fewer hours in the office	higher pay	smarter clients	greater resources		
Make enough money to not have to worry	Have a talented, nurturing boss who believes in me	Have clients who are fun to work on, who respect what I do	A warmer climate and windows that open!	Dogs allowed and a short commute	Telecommuting is expected	A great team of talented people
money!	awesome clients who trust me	supportive creative directors	great benefits - vacation time, medical stuff, etc	great culture	great coworkers and partners	good timelines
Near the ocean	With fun people	Ability to do things I'm passionate about outside of work	Laid back but hardworking atmosphere	Being encouraged to explore things outside of work		
non-profit	work from home	pays well	includes travel	4 weeks annual vacation time	end of year bonus	good retirement plan
Open communication	Work/life balance	Engaging coworkers	Challenging work	Access to education/seminars/learning opportunities	Feeling valued	Job security/loyalty
Paid at least \$38,000	More responsibility	Higher/management type position	Allowing my design sense to be heard	More variety of daily tasks	Working in an open environment	Working at a progressive company
Possibly own my own company	Do something with stationery design (invites)	Own brick-and-mortar shop	Make my own hours	Involve interior decoration / vintage finds		
Reputation for innovation & sophisticated design	Green and life sciences clientele	Progressive corporate culture	Commitment to employee development	Location	Benefits	Mid-size established agency
seven is a lot : i need to meet new people almost everyday	i want to design	i want to be respected in the place	i want to be earning a lot, enough to fulfill family needs	i want to be making a change in the society	i want to be helping out one person day to earn better	i want women to come up in every field
Social good work	Fun, positive, dedicated, and inspired work culture	Casual dress environment	Flexible hours	Ability to do campaign work from the bottom up	Longer timelines and larger budgets on projects	Working with clients who are receptive to big ideas
Telecommuting	Travel/place of living flexibility	Location in a different country	Variety of clients	One client being a dance based company	The salary of my dreams	A physical office that I can go into but don't have to be at so I can work from wherever in the world
work/life balance	agency respect	equality	creative projects	client respect	teamwork	salary

Q: Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well). [Answer: No] (Table 3C)

Q: If you had to describe up to 7 factors that would make a future job your dream job, what would they be? (Table 3C)

APPENDIX II

TABLE 4A (Y=SUCCESS)

Junior n=10 (30)		Mid-level n=12 (36)		Senior n=15 (45)		Leadership n=12 (36)	
Response	Code	Response	Code	Response	Code	Response	Code
Vision	ambition	Confidence	confidence	A desire to succeed	ambition	Agency Ownership	ambition
Confidence	confidence	Confidence in my work	confidence	Confidence in my abilities	confidence	ambition	ambition
Going with my gut	confidence	confidence	confidence	empowerment	confidence	My ambition	ambition
environment	culture	Having a point of view and speaking up	confidence	The courage to ask for what I want	confidence	starting my own advertising agency	ambition
Strong and inspiring creative community	culture	Experience	experience	Master's degree	experience	courage	confidence
education	experience	hard work	hard work	Freelancing	experience	Collaborative work environment	culture
Experience at bigger agencies	experience	Working hard/wanting to be challenged	hard work	My diverse experience	experience	hard work	hard work
hard work	hard work	a strong work-ethic	hard work	Hard work	hard work	Leaving my agency position	other
Working incredibly hard, even if the project seemed small and unimportant.	hard work	Having a strong work ethic	hard work	Working my butt off	hard work	The right attitude	other
Determined and passionate work ethic	hard work	Perseverance	hard work	Hard Work	hard work	Independence	experience
Willingness to do whatever it takes	hard work	Persistence	hard work	hard work	hard work	Putting the client's needs above my own	experience
Hard work/putting in the hours	hard work	A good book	other	hard work	hard work	Respecting my peers and the work	other
Not giving up, even when it would have been easy to do so.	hard work	Opportunity	other	Reinventing Myself	other	being responsible	other
Saying yes to almost everything	hard work	kindness	other	Good design education	experience	sense of humor	other
Work Ethic	hard work	Helping others and happily going the extra mile	hard work	Moving to a creative town	other	ethics	other
Ability to take critiques	other	Feeling respected and that they trust me to work on a variety of projects and mediums	other people	Poor management pushed me to do more than was expected of me and thus grow	other people	Luck	other
Sense of humor	other	Pursuit and application of knowledge	passion	Adapting to workplace requirements	culture	Work/Life Balance	other
Guidance and encouragement from my superiors	other people	a strong mentor since I began my career	other people	Being nice to people	other	My network	other people
good feedback	other people	Company leaders have given me the freedom to extend myself into new, more leadership roles	other people	Listen	other	Great mentors	other people
Having smart, honest mentors.	other people	Great mentors	other people	Tempering my voice/tone and collaboration style	other	Maintaining a strong network	other people
Encouraging Mentors / Leadership	other people	Strong relationships with senior creatives	other people	A willingness to ask questions and learn from those senior to me	passion	Great teams	other people
others asking for my opinion	other people	Bosses who wanted me to become successful	other people	Managing up	other	Great Creative Directors/Leaders	other people
Meeting the right people & earning their support	other people	Networking	other people	Personality	other	tenacity	passion
Personal connections at agency I applied to	other people	many strong co-workers to inspire growth and creativity	other people	Seeing the bigger picture for the future	other	Dedication	passion
Constant learning, reading, curiosity	passion	People who went out of their way to help me	other people	Being clear about my goals	other	being proactive	passion
Passion	passion	Learning new things	passion	Good design projects	experience	finding creative opportunities outside the agency	passion
knowledge	talent	Dedication	passion	Taking and responding to criticism	other	ability to innovate "firsts" for my clients	talent
creating	talent	Getting to start my career with a top MPLS ad agency writing for General Mills brands	talent	good mentorship	other people	turning projects no one was interested in working on into success stories	talent
improvement of my own writing	talent	talent	talent	Network	other people	talent	talent
ability to learn	talent	Creativity	talent	Building a network with amazing talent	other people	My brain	talent
		When I am able to challenge my clients to push better work	talent	Positive mentors	other people	Being fucking great at my job	talent
		Talent	talent	Great managers/mentors	other people	creativity	talent
		Intelligence	talent	Passion for design and quality	passion	creativity	talent
		Clear communication within the team and with clients	talent	passion	passion	Being able to have a close relationship with clients	talent
		Work well with difficult/challenging personalities	talent	Creating my own opportunities	passion	Quality Creative Work	talent
		Talent & strong work ethic	talent/hard work	perseverance	passion	being smart	talent
				A love for what I do	passion		
				determination	passion		
				Gumption	passion		
				talent	talent		
				Creativity	talent		
				unique capabilities/differentiation	talent		
				Skills	talent		
				Selling good work	talent		
				Diverse portfolio	talent		

Q: What three elements most contributed to you obtaining your success? (Table 4A) [ANSWER=Y]

TABLE 4B N/I=SUCCESS

Junior n=9 (25)		Mid-level n=4 (12)		Senior n=9 (27)		Leadership n=2 (6)	
Response	Code	Response	Code	Response	Code	Response	Code
My opinion being of value to my peers and superiors	agency recognition	Ability to be creative.	environment	A clear understanding of where this role is leading to - there is no hierarchy, no clear path	environment	Higher Visibility, Recognized for Good Design	External Recognition
Valuable to company	agency recognition	Being in an environment that encourages continuous learning.	environment	less age discrimination	Environment	Branding and Design Services Believed Valuable	External Recognition
clients willing to take creative risks	environment	A partnership that would allow me to design instead of sell constantly.	Environment	less age discrimination	environment	Strategic Connections	Network
good creative direction	guidance	Design awards in my name.	External Recognition	more value placed on ideas vs. tactics and execution	environment	More authority	opportunity
the review of my performance by a manager	guidance	Awards	External Recognition	men feeling OK about answering to a female boss	environment	More autonomy	opportunity
mentorship by/of peers	guidance	support of manager	guidance	Awards	External Recognition	Fair pay	status
Selling work I'm proud of	internal factor	training and experience	guidance	Awards	external recognition		
Content with position/role	internal factors	Being somewhere I am challenged.	internal factor	recognition (i feel I've had this)	external recognition		
expanding my network	network	Body of work	opportunity	Awards	external recognition		
opportunities to expand beyond what im currently doing	opportunity	self confidence	other	A strong leader above me to help teach me the new stuff - I'm constantly figuring things out for myself and hoping it's the right thing to do	guidance		
selling an international platform campaign	opportunity	Title	status	creating a difference everyday	internal factor		
more experience	opportunity	A level of net income that would allow me to save \$30k annually	Status	being myself	internal factor		
better assignment opportunities	opportunity			Being able to do more of the work I love - the research and strategy that should happen before the execution begins	internal factor		
More creative freedom	opportunity			permanent, or plenty of contract work	opportunity		
more responsibility	opportunity			more opportunities	opportunity		
Work Ethic	other			Being able to work on the top accounts at the agency	opportunity		
Organization	other			Full-time work	opportunity		
Friendly Personality	other			Good partner	other		
smaller workload, being able to focus on a project for longer instead of this is due now, finish it	other			independence	other		
my own performance	other			A window!	other		
Title promotion	status			job title is becoming more obsolete	other		
Higher paid position	status			Not being kept on the most difficult projects because I can do them well and without complaining	other		
Being a lead creative on a project	status			Promotions	status		
a promotion	status			Title/raise	status		
Higher on the totem pole	status			Title	status		
xx				Salary	status		
xx				Salary	status		

Q: What three elements do you believe would most contribute to you obtaining your success? (Table 4B) [ANSWER = N/I]

TABLE 4C-1 – Success Evaluative Criteria – Junior

Junior n=13 (39)		Junior n=13 (39)	
Personal Criteria	Personal Criteria Code	Agency Criteria	Agency Criteria Code
Praise from my more senior peers and/or superiors	agency recognition	If they like my writing / ideas	agency recognition
Being recognized by my superiors/the agency's senior leadership team.	agency recognition	Meet company standards	agency recognition
Positive feedback from creative directors	agency recognition	What they've heard from other people	agency recognition
recognition from team	agency recognition	if my boss likes my work	agency recognition
If my co-workers respect my opinions	agency recognition	If they want to work with me	agency recognition
Positive feedback from Creative Directors and other coworkers	agency recognition	If they wish they had thought of it.	agency recognition
Establishing solid relationships with client + co-workers	client satisfaction	How the client reacts	client satisfaction
Client reaction	client satisfaction	Work is successful and meaningful for clients	client satisfaction
Industry Awards and Media Mentions	external recognition	Client approval of work	client satisfaction
being recognized for my work	external recognition	What they've heard from clients	client satisfaction
If I'm growing as a writer	improvement	how well my work performs once published	client satisfaction
Am I moving forward in my career (new clients? new contracts? new connections?)	improvement	Awards or Mentions	external recognition
Good Communication	other	If other agencies think it's smart, cool etc.	external recognition
Fun and driven work culture	other	being well-known, connected	external recognition
Do I love what I do?	personal factor	industry recognition of work	external recognition
If I enjoy my job every day	personal factor	getting recognized for my work	external recognition
Am I looking forward to work?	personal factor	experience	other
If I feel challenged	personal factor	If I show I have an opinion	other
doing work that I'm proud of	personal factor	appearance	other
Am I learning?	personal factor	exhibiting a level of confidence	other
Am I excited about trying new things?	personal factor	what work they believe I've already made	other
Integrity of work (my opinion of it)	personal factor	How enthused I am	personal factor
If I feel fulfilled by the work I'm doing	personal factor	Motivation to have open mind and be willing to learn new things	personal factor
How I feel about the work and how it was received.	personal factor	Willingness to put time in	productivity
Enjoyment of job and creative work, and ability to contribute to big picture creative collaboration	personal factor	Work output (both quality and quantity)	productivity
Work output (both quality and quantity)	productivity	How much I get done in a day	productivity
Getting something actually produced	productivity	Will it be able to be produced?	productivity
The amount of work I am doing	productivity	finish the task until you are done to hit deadline	productivity
Work speed that accomplishes the task correctly	productivity	How much work I am doing	productivity
pay	status	Hierarchy	status
If I'm offered more jobs, collaborative projects or money	status	money	status
If I feel I am getting adequately paid for my position	status	Is it something different?	talent
professional regard	status	design skills	talent
Promotions/ additional responsibilities	status	Quality of work	talent
job title	status	quality work	talent
money	status	The quality of my work	talent
getting promoted	status	soft skills (people/communication)	teamwork
Smart, engaging, and well-designed work for clients	talent	Positive attitude and work culture	teamwork
quality work	talent	Contribution to larger scale creative collaboration/concepting	teamwork

Q: What are your top 3 standards for how you personally measure your professional success? (Table 4C-1, Junior respondents only)

Q: What are your top 3 standards for how you believe others in your agency creative department measure your professional success? (4C-1, Junior respondents only)

TABLE 4C-2 – Success Evaluative Criteria – Mid-level

Mid-level n=15 (45)		Mid-level n=15 (45)	
Personal Criteria	Personal Criteria Code	Agency Criteria	Agency Criteria Code
what projects I get put on	agency recognition	having an "in" with upper management	agency recognition
Feeling like my opinion is valued.	agency recognition	Bringing in new business	agency recognition
Being sought freely for advice instead of being a stop on the reviewal process	agency recognition	Popularity	agency recognition
praise from peers	agency recognition	If my peers like me	agency recognition
When I receive compliments on my work	agency recognition	client satisfaction	client satisfaction
feedback	agency recognition	Project outcome	client satisfaction
Working on different types of projects.	agency recognition	The work delivers on the brief and produces measurable results	client satisfaction
Feedback	agency recognition	Contributing significantly to a client's business results	client satisfaction
The work delivers on the brief and produces measurable results	client satisfaction	Does the work make the client happy	client satisfaction
Client loyalty	client satisfaction	Does the client want to continue a relationship with us	client satisfaction
The work results in more projects and/or clients with more freedom to solve a problem as opposed to deliver a specific tactic.	client satisfaction	the numbers	client satisfaction
Peer respect	external recognition	The work builds the creative team's reputation and ability to win bigger, better clients.	client satisfaction
Awards	external recognition	Does the client trust us	client satisfaction
Recognition	external recognition	Awards	external recognition
Being a voice in our industry and community	external recognition	Awards	external recognition
Being able to see improvement in my work.	improvement	The work wins awards and is recognized by the industry (locally or nationally)	external recognition
Laid back	other	Doing award-winning work	external recognition
Trust demonstrated	other	Confidence	other
self critique	other	Not rocking the boat.	other
Tenacity	other	Takin initiative	other
confident within role	other	Rolls with the punches	other
Good sense of humor	other	workplace happiness	personal factor
workplace happiness	personal factor	hitting deadlines	productivity
Work I'm happy with	personal factor	Produced work	productivity
Am I proud of the work I pitch/get produced	personal factor	Cost efficiency	productivity
I'm proud of the work	personal factor	Completing tasks under budget.	productivity
Am I growing/ being challenged	personal factor	Ability to meet deadlines.	productivity
Happiness at job	personal factor	Hours	productivity
Having work produced	productivity	Rank	status
Produced work	productivity	salary level	status
Title	status	financial wealth	status
promotions	status	Wage	status
Pay raise	status	title	status
financial wealth	status	promotions	status
salary level	status	Quality of creative work	talent
Net profit	status	the work	talent
Quality of work	talent	Body of work	talent
Project outcome	talent	knowledge	talent
Opportunity deliverance	talent	Technical skills	talent
Body of work	talent	Quality of execution	talent
Quality of execution	talent	ideas	talent
My work	talent	Creative akills	talent
Being an irreplaceable part of a team	teamwork	Quality of ideas	talent
colleague comradery	teamwork	Fostering a collaborative community that breeds the best creative ideas	teamwork
Team dynamics	teamwork	Works well with others	teamwork

Q: What are your top 3 standards for how you personally measure your professional success? (Table 4C-2, Mid-level respondents only)

Q: What are your top 3 standards for how you believe others in your agency creative department measure your professional success? (4C-2, Mid-level respondents only)

TABLE 4C-3 – Success Evaluative Criteria – Senior

Senior n=21 (63) Personal Criteria	Personal Criteria Code	Senior n=21 (63) Agency Criteria	Agency Criteria Code
trusted with important or meaningful projects	agency recognition	granted important or meaningful projects	agency recognition
If my boss likes my work	agency recognition	Participate in new business development	agency recognition
happy creative directors	agency recognition	Recognition from management	agency recognition
Being assigned the best projects	agency recognition	Being assigned the best projects	agency recognition
My peers recognize and respect me and my work	agency recognition	Project Diversity	agency recognition
The caliber of client / project	agency recognition	How many impressions did it get?	client satisfaction
Am I making a positive impact at work?	agency recognition	If the client likes the work	client satisfaction
Inclusion in big or premiere projects that I have expressed interest on	agency recognition	client expectations met	client satisfaction
Recognition from management	agency recognition	relative success of projects worked on	client satisfaction
Client Diversity	client satisfaction	effective work	client satisfaction
repeat hires	client satisfaction	client subordination	client satisfaction
Happy clients	client satisfaction	If it gets results	client satisfaction
How happy the client is with my work	client satisfaction	happy clients	client satisfaction
effective work for clients	client satisfaction	Are clients happy?	client satisfaction
happy clients	client satisfaction	account retention	client satisfaction
Are clients happy with my work	client satisfaction	How successful the work/project is with the client	client satisfaction
successful client relationships	client satisfaction	New Business	external recognition
Great Client Relations	client satisfaction	awards	external recognition
If it gets results for the client	client satisfaction	Winning awards	external recognition
Repeat business	client satisfaction	Did it win an award?	external recognition
If the advertising community likes it	external recognition	awards won	external recognition
Winning awards	external recognition	If it gets an award	external recognition
recognition	external recognition	Book deal	external recognition
Advancement	improvement	Recognition in industry	external recognition
consistently exceeding goals set by manager, clients	improvement	Speaking engagements	external recognition
Trust	other	Advancement	improvement
If I'm busy working	other	how well and often you acquiesce	other
autonomy	other	How novel or different the idea/work is from what we've done in the past	other
autonomy	other	Reliable	other
Taking time to listen	other	autonomy	other
respect for knowledge	other	Longevity	other
How well my work helps the end customer make a buying decision	other	willingness to do less than your capable of to save accounts	other
Am I contributing and inspiring on a daily basis?	other	Am I advancing the future of the organization?	other
It's meaningful and I feel good about it (it looks good and makes a positive difference in the world)	personal factor	Using time efficiency	productivity
Personal satisfaction	personal factor	Did we make money off it?	productivity
Am proud of myself and the work I'm doing?	personal factor	deadlines met	productivity
Enjoy what I'm doing	personal factor	Meet deadlines	productivity
Work satisfaction	personal factor	Inclusion on projects that will make the company a lot of money (ie, I don't want to do but they think I should be excited b/c it's a pricey contract)	productivity
emotional & creative fulfillment	personal factor	position	status
good work life balance	personal factor	Pay	status
having fun	personal factor	Director level position	status
How challenged I am by the work I do	personal factor	leadership	status
feeling good at the end of the day more often than not	personal factor	Manage others (clients, junior staffers)	status
money	status	Title	status
Can I support myself financially	status	Promotions	status
Salary	status	achievement	status
title and pay increases	status	leadership responsibilities	status
income	status	title	status
Title	status	Create good creative work	talent
pay	status	creativity	talent
leadership position	status	Skills in the profession	talent
Having a stable income	status	Creativity	talent
I get paid what I'm worth	status	quality of work	talent
position	status	work	talent
How much \$\$ I make	status	availability to provide solutions	talent
Receiving regular raises	status	knowledge	talent
salary	status	Excel at responsibilities	talent
Create good creative work	talent	new ideas	talent
creativity	talent	How engaged or involved I am in a project	teamwork
quality of work	talent	Am I leading others?	teamwork
Quality of Work	talent	Good collaborators	teamwork
Skills in the profession	talent	Work well w others	teamwork
Excel at responsibilities	talent	collaborative ability	teamwork

Q: What are your top 3 standards for how you personally measure your professional success? (Table 4C-3, Senior respondents only)

Q: What are your top 3 standards for how you believe others in your agency creative department measure your professional success? (4C-3, Senior respondents only)

TABLE 4C-4 – Success Evaluative Criteria – Leadership

Leadership n=13 (39)		Leadership n=12 (36)	
Personal Criteria	Personal Criteria Code	Agency Criteria	Agency Criteria Code
Respect	agency recognition	accolades from leadership	agency recognition
recognition from team members	agency recognition	client loyalty	client satisfaction
Repeat customers	client satisfaction	Clients happiness/ROI	client satisfaction
Clients Happiness/ROI	client satisfaction	successful projects	client satisfaction
Clients love my work and what I provide them	client satisfaction	top quality of deliverables	client satisfaction
Effectiveness	client satisfaction	How many high-profile clients I have	client satisfaction
Strong client relationships	client satisfaction	client relationships	client satisfaction
Results	client satisfaction	relationship with executives	client satisfaction
Knowing my clients benefit from the work I do for them	client satisfaction	Results	client satisfaction
Am I providing a valuable service for the client.	client satisfaction	Am I providing a valuable service for the client.	client satisfaction
Reputation	external recognition	Dedication to Clients	client satisfaction
industry recognition for work (awards)	external recognition	new business acquisition	external recognition
acknowledgement among peers	external recognition	industry recognition for work (awards)	external recognition
respect	other	Reputation	external recognition
A strong referral network	other	Awards	external recognition
Amount/quality of experience	other	Confidence	other
Responsibility	other	Influence	other
job enjoyment	personal factor	Am I doing good work?	personal factor
Loving my work and working creatively	personal factor	producing work	productivity
happiness	personal factor	consistent delivery	productivity
producing work	productivity	profitability	productivity
Salary	status	work ethic	productivity
Title and salary	status	Pay	status
pay	status	job title	status
progression to leadership role	status	Leadership qualities	status
Title	status	Promotions	status
pay	status	How much money I make	status
salary increases	status	Quality of Work	talent
title	status	Creativity	talent
Salary	status	Good work	talent
salary	status	How good are my ideas, my design work	talent
creative idea generation	talent	Originality	talent
Creativity	talent	Am I contributing to the creative teams in a meaningful and positive way	talent
Good work	talent	generating innovative Ideas that can scale	talent
Am I doing good work?	talent	reliable	talent
Originality	talent	Guiding others	teamwork
Quality of Work	talent		
credibility	talent		
Am I contributing to the creative teams in a meaningful and positive way	teamwork		

Q: What are your top 3 standards for how you personally measure your professional success? (Table 4C-4, Leadership respondents only)

Q: What are your top 3 standards for how you believe others in your agency creative department measure your professional success? (4C-4, Leadership respondents only)

APPENDIX III

TABLE 5A

talented	passionate	hard working	award winning	culturally contribute	career growth	productive work	agency culture	award-winning agency	city	agency	title	description	date	link
						1			Los Angeles, CA	BPG	creative director, broadcast	bpg advertising -- a fully integrated advertising agency creating cohesive campaigns through print, digital and broadcast -- is seeking a Creative Director to lead the Broadcast Department. Reporting to the CCO and President, the primary responsibility of this role is to lead the Broadcast Department while managing the full-cycle creative process on innovative and flawless projects that push the industry standard and exceeds client expectations.	5/25/14	linkedin
									Minneapolis, MN	broadhead	copywriter	The copywriter works with the Chief Creative Officer (CCO) and other members of the team to conceptualize fresh creative ideas and write compelling copy that supports our clients' brand strategy. Responsible for researching, writing, editing and producing smart copy for digital, print, radio, video and sales promotion material.	6/14/14	linkedin
1	1						1		Los Angeles, CA	Cold Open	creative director	We are looking for a energetic leader that has proven experience designing key art to join our team as Creative Director. Candidates for this position should have years of experience in the entertainment advertising industry, exceptional typography skills, be competent in all the latest design software, detail oriented, an excellent conceptual thinker & strategist who adds to our unique, fun and dynamic culture.	5/25/14	linkedin
1	1	1					1	1	Minneapolis, MN	Colle+McVoy	art director	As an Art Director at Colle+McVoy, you'll be responsible for wow'ing our creative directors with your ideas, design skills and entertaining YouTube video finds. You'll spend a lot of time with a copywriter dreaming up ridiculously big ideas. Once you and your writer friend strike gold, you'll be responsible for bringing your big idea to life. Sometimes you'll work with outside vendors such as photographers, retouchers, illustrators, directors, animators, editors and print vendors. You may even work with an animal trainer or a chainsaw juggler at some point, if you're lucky. So, if you'd like to work for an agency that has a sweet rooftop deck overlooking downtown, a beer truck and was named one of the Best Places to Work by Advertising Age and Outside magazine, then show us what you've got.	5/25/14	http://hire.jobvite.com/CompanyJobs/Careers.aspx?k=job&u=fM99VfwJ&c=qQ09VfwE&j=e9ggsYfwz
	1					1		1	Chicago, IL	Cossette	senior art director	Entrepreneurial spirit. We've got it. We want people with it. It is why we have now grown to be an internationally recognized company that provides outstanding communications for global clients. And we have no plans of stopping. In fact we're growing, again. We're looking for like-minded people who have the creative drive to help us. SR. ART DIRECTOR As a Sr. Art Director you will partner with a Sr. Copywriter. You will be responsible for creating spectacular communications concepts that sell. Your primary role within this partnership is to provide both visual (art direction) and conceptual expertise. As a Sr. Art Director you will not only be a responsible for generating innovative ideas but acting as a leader and coaching junior creative's.	6/14/14	linkedin
1	1								New York City, NY	Deep Focus	creative director	Deep Focus is seeking a Creative Director to lead in the creation of innovative ideas for its portfolio of killer brands. This position is all about leading your team in the invention of pace-setting social and digital ideas and then bringing those ideas to life. This position will take a leader, the right attitude and distinctive intellectual and creative chops. This position will report to the Group Creative Director. The triumphant candidate will have a passion for insightful, intelligent conceiving that centers ideation around the end consumer and the way they live their life. The victor will be an aesthete in the truest sense -- displaying a sophisticated appreciation for concept, execution, visual design, copy, interaction design and motion. The person of the hour will see the brand compassion, understanding, interpreting and extending our clients' brands effortlessly. The last person standing will deftly collaborate with project management, account and development counterparts to form a powerful multidisciplinary force that our clients can't get enough of. And the person we hire will have a sense of humor.	6/14/14	linkedin
									Chicago, IL	Energy BBDO	junior art director - chicago	The Junior Art Director formulates concepts and executes layout designs for artwork and copy to be presented by visual communications media such as magazines, books, newspapers, television, posters and packaging.	5/25/14	http://hire.jobvite.com/CompanyJobs/Careers.aspx?c=qKZ9Vfw&page=Job%20Description&j=oPCCYfwl
1	1	1	1	1					New York City, NY	Firstborn	associate creative director / creative director	As our new ACD/CD, you are a shining beacon of leadership and guidance to the team. You have 6+ years of experience-- and a banging portfolio to back it up. You should have an understanding of design and technology and a willingness to explore new ideas as they relate to interactive design. You must be able to wear multiple hats, juggle projects and excel at working in an extremely fast-paced, creative environment. You are extremely detail oriented and organized and willing to push your team with their creative solutions. You must possess strong communication skills, be comfortable leading in a team environment, and have experience in overseeing and giving direction to the other members of your team. You can sell your ideas to the client, because you are a presenting champ. As an ACD/CD at Firstborn you will be responsible for the overall creative direction of a given assignment. You will work on multiple accounts at a time, come up with your own ideas that will serve our clients' needs and oversee the production of the assignment.	5/25/14	linkedin

talented	passionate	hard working	award winning	culturally contribute	career growth	productive work	agency culture	award-winning agency	city	agency	title	description	date	link
1	1	1	1	1	1	1	1	1	New York City, NY	Flint and Steel	junior copywriter	We're looking for young, passionate thinkers , in the business for 0-4 yrs, who want to experience real satisfaction in their job. A person for whom writing and creativity isn't just a profession, it's a calling. A person who wants to leverage all their varied interests to create things that are truly meaningful. You can concept big, think fast , and aggressively contribute to an inspired culture that wants and needs you. Only submissions with links to portfolios will be reviewed	6/14/14	linkedin
			1	1		1			Chicago, IL	Frequency 540	creative director	ur Creative Director (CD) will join the team ready to bring big ideas and great design to every project across all executions and formats. The CD reports to the Partner, Creative Lead and runs creative on major accounts with responsibility for delivering strategically driven big ideas as top caliber digital and traditional experiences . This responsibility extends from concept through to in-market delivery (partnering with the production department). Ideally, the creative director will be a writer by trade and is a strong conceptual thinker with a proven track record of delivering fresh, well-crafted, and beautifully art-directed work.	5/25/14	linkedin
1									New York City, NY	Hudson Rouge	senior art director	The Senior Art Director is responsible for creating innovative concepts and translating them into finished copy for broadcast, interactive, digital, branded content, print, and social media material under the supervision of an ACD, CD, and CCO. They work as part of an agency team to achieve the client's objectives through creative imagery and effective message strategies. This position is part of a team hire, thus CW Partners are invited to apply as well under the opening for Copywriter.	5/25/14	linkedin
1									New York City, NY	Hudson Rouge	senior copywriter	The Senior Copywriter is responsible for creating innovative concepts and translating them into finished copy for broadcast, print, interactive, digital, branded content, and social media material under the supervision of the ACD, CD, and CCO. They work as part of an agency team to achieve the client's objectives through creative imagery and effective message strategies. This position is part of a team hire, thus AD Partners are welcome to apply as well.	5/25/14	linkedin
1	1								New York City, NY	Huge	Art director of motion	As a member of Huge Studio, The Art Director of Motion will collaborate with the creative department to concept, storyboard, design, and animate for a variety of digital advertising and video content assignments. The Art Director of Motion handles design and motion elements for broadcast & web spots, branded content, and short films, trailers, and reels. The person in this position must be an imaginative and conceptual designer with strong communication skills.	5/25/14	http://www.simplyhired.com/job/art-director-motion-job/huge/n6bleu4rc3
1	1	1				1			New York City, NY	JWT - Inside	senior level art director	If you're interested in solving creative and communication challenges and are happy doing big thinking but also quite content getting into the weeds and being hands-on working as part of team that gets things done we have a great opportunity for you. The Senior Level Art Director will work with the creative and account teams to concept, design and execute creative solutions in a variety of media, including Web sites, micro-sites, videos, direct mail, direct advertising, event and collateral materials. You'll be entrusted with a high volume of work that requires collaboration and strategic thinking; an in-depth knowledge of client goals; and an ability to influence the audience experience. Excellent communication and presentation skills are essential, as is the ability to understand the strategic business intent of specific projects.	6/14/14	linkedin
1				1		1	1		Chicago, IL	Legacy Marketing and Partners	group creative director	Award-winning Chicago-based experiential marketing agency is seeking a strategic, creative leader with 10+ years' experience. The successful candidate must demonstrate and possess strong leadership skills, as well as proven experience developing and managing a creative team and department. The Group Creative Director (GCD) will lead the development and execution of strategically sound creative platforms for all agency clients, including the ideation and conception of experiential and digital programs, as well as the oversight and management of graphic design and art elements. Further, the GCD must be highly organized, efficient and process oriented. In addition, the GCD must possess excellent communication and presentation skills with the ability to successfully engage and inspire colleagues and clients. As a key member of senior management, the GCD must work effectively with client service, digital and production team members and also will play a key role in the agency's marketing and business development efforts. This is an outstanding opportunity for a strong, savvy, yet flexible leader with an entrepreneurial spirit and proven record of managing both people and projects to play a significant role in evolving the agency's creative direction and product.	5/25/14	linkedin
1			1						Chicago, IL	Leo Burnett	associate creative director	Assoc Creative Dir: Resp for visualizing & supervising the creation of graphics for ads in print, television, radio, outdoor, digital & collateral media, using Photoshop, InDesign & Illustrator. Manage accts & large-budget projects. Supervise print production & manage quality/cost of projects. Work w/Copywriter & other creative staff to create concepts for ads & present ideas, strategies & pitches to supervisors/clients. Use knowledge of print, broadcast & digital production to develop/design projects. Chicago, IL location. Req's B.A. in Art, Design or Comm's & 5 yrs of post-degree progressively resp exp as ad agency Art Director. Exp must incl digital & film photography, working w/clients in at least 3 diff ad client categories (e.g. packaged goods, hospitality, retail, finance, etc.). Must have demonstrated creative excellence by having been on creative team for at least 2 award-winning or shortlisted ad campaigns (such The One Show, The London Int'l Awards, The Young Guns or similar). Leo Burnett Company, Inc. Apply online at: www.leoburnett.com . EOE	5/25/14	http://careers.leoburnett.com/getAdvertisementById.php?nPostingTargetId=10673&LG=EN

talented	passionate	hard working	award winning	culturally contribute	career growth	productive work	agency culture	award-winning agency	city	agency	title	description	date	link
		1		1				1	Austin, TX	McGarrah Jesse	creative team	We have an opening for a mid-level copywriter and art director and an opening for a junior copywriter and art director. A creative duo would be perfect. Or if you're a solo writer or an art director looking to form a kick-ass creative team, that would work too — we'll make the match. Here are some of the qualities that appeal to us most: You come to work every day with an itch to scratch. You chase the idea, not the channel. But assigned a channel, you're as comfortable conceptualizing for earned as for paid as for owned. And you'll take the challenge of a 5-second spot over a :30 any day. Most of all, you want to do things that haven't been done. Also, you play nicely with others.	6/14/14	linkedin
1									Durham, NC	McKinney	associate creative director	With a background in copywriting, there should be a demonstrated knowledge and experience in performing on a variety of consumer, industrial, corporate and institutional advertising assignments in various mediums. Must also demonstrate previous management and/or mentoring experience, excellent presentation skills, and strong relationship and customer service skills.	5/25/14	http://hire.jobvite.com/CompanyJobs/Careers.aspx?c=ge29Vfw1&page=Job%20Description&j=02DvYfwS
1									Minneapolis, MN	Modern Climate	writer	Modern Climate is seeking a Copywriter with 2+ years of experience. This position will be responsible for concepts and copy, long and short form, for both digital and traditional spaces. Must love a challenge and carry a high-level understanding of emerging technologies and innovative marketing experiences.	5/25/14	http://www.modernclimate.com/jobs/copywriter
1	1		1	1	1				Minneapolis, MN	mono	designer	candidate with 5+ years of experience in an agency or studio setting and a track record of creating and producing brilliant, innovative, and award-winning work. candidate should be able to show he or she has strong graphic design skills with the desire to work across mediums and media and be part of a cross-disciplined creative team. mono is an idea-centric, collaborative, and unique work environment, so the opportunity to push your craft beyond the traditional graphic design landscape is great.	5/25/14	http://mono-1.com/jobs/?jvi=ohNLYfwx.job
1			1	1					Minneapolis, MN	mono	senior writer	candidate with 6+ years of experience in an agency setting and a strong track record of creating and producing brilliant, innovative, and award-winning work. candidate should be able to show he or she has the ability to work across mediums and media, with experience in print, digital, broadcast and video. mono is a cross-disciplined, collaborative and fast-paced work environment, so the ability (and desire) to work within a team is required.	5/25/14	http://mono-1.com/jobs/?jvi=ohNLYfwx.job
1				1					Los Angeles, CA	Mullen	ACD/digital copywriter	We are looking for an Associate Creative Director/Digital Copywriter with an understanding of, and experience in, the development of digital, mobile and social creative outputs. The writer will partner with an ACD Digital Art Director and together they will be responsible for all digital/mobile/social initiatives for Los Angeles-based clients. Candidates need to understand current and emerging technologies, digital consumer behavior and love the Internet. Overall, the objective is to help increase Mullen LA's digital firepower and instill digital-first thinking into all of our organization and work.	5/25/14	
		1							Boston, MA	Mullen	art director	We are seeking an Art Director to join our Boston creative team. At Mullen, we are a culture of Makers. We make stuff better, smarter, funnier, and more effective. When it comes to skills, besides being creative, you need to know how to use the tools, and those tools should not ever get in the way of allowing an idea to be seen, bought and produced. So from a pad of tracing paper to Photoshop, to InDesign, to an epic logo in Illustrator you come to the table armed with the skills to relentlessly throw work on the wall in the pursuit of something great. The right fit will be the person that looks at Digital, Traditional, Social as one in the same. After a year we want to say this about you: "Every once in a while we find ourselves working with someone like you. Your design sensibility, eye for typography, and your whole aesthetic are matched by your genuine love for the craft, honesty, and desire to make incredible work. You realize that no detail is too small and truly seize any opportunity to create unique work that delivers visually and conceptually. You are a media agnostic innovator and maker." You should have a passion for design and love to cover the walls with looks. The ideal candidate will have great typography and photoshop skills.	5/25/14	http://www.mullen.com/jobs/1212/
1	1		1						Boston, MA	Mullen	creative director / art director	DESCRIPTION We are seeking a Creative Director, Art Director to join our Boston creative team. The ideal candidate for this role must be conceptual, strategic and collaborative. The Creative Director, Art Director must be capable of crafting big ideas and experiences, and executing them across all channels. We are looking for someone who has a true passion for, and understanding of, what drives consumer behavior. You must have an incredible creative reputation and internationally recognized work. We seek a candidate with craftsmanship, intellectual curiosity, and someone more focused on creation of innovative work than managing.	5/25/14	http://www.mullen.com/jobs/1214/
1	1			1					Los Angeles, CA	Mullen	digital copywriter	We are seeking a Digital Copywriter to join our Los Angeles creative team. We are looking for a Digital Art Director and Digital Copywriter team with an understanding of, and experience in, the development of digital, mobile and social creative outputs. The team is to report to the Digital Creative Director and be responsible for all digital/mobile/social initiatives for Los Angeles-based clients. Candidates need to understand technology, digital consumer behavior and love the Internet. The objective with these hires is to help increase Mullen LA's digital firepower and instill digital-first thinking into all of our organization and work.	5/25/14	http://www.mullen.com/jobs/1267/
1	1								Atlanta, GA	Ogilvy	copywriter	The copywriter is expected to be multi-dimensional, ideating and writing within a wide range of mediums including digital, television and print. The copywriter works closely with Creative Directors and the account team to understand and interpret the strategic intent of a project, and then leads the thinking around the concept and ideation as the project moves from theory to execution.	5/25/14	http://atlanta.jobing.com/ogilvy-pr/copywriter

talented	passionate	hard working	award winning	culturally contribute	career growth	productive work	agency culture	award-winning agency	city	agency	title	description	date	link
		1							Miami, FL	One Twelfth, Inc.	creative copywriter	Hello! Our agency is in need of a creative individual who possess awesome writing skills and a knack for understanding audiences and their content wants and needs (if that past sentence was not written correctly than you should apply for the job). We are a small digital shop, that means that you will need to work hard! If you apply than you must know that you will not only be doing copywriting, other stuff will be covered such as project management, market research, analytics and so on. Depending on your skills you will find yourself doing more of one than the other. As far as experience, if you know how to write (awesomely) and have a strategic mind (that means you are smart) you should be good. When applying make sure to send writing samples of your work.	5/25/14	linkedin
		1							Boston, MA	PJA	Mid Level Digital Designer/ Art Director	You're smart and curious and love a challenge. We set a fast pace. Strive for brutal honesty. And think great creative can make people uncomfortable. Join us and make innovative marketing programs that defy the rules. Holy moly! That is freakin' awesome! Does your digital work spark that level enthusiasm three or four times a day? PJA advertising and marketing is looking for a digital designer who teeters on the bleeding edge of design, in all of it's glory—site, social media, motion, content and wildly addictive interactive executions. Inventive, curious, and able to take complex layers of information and tell a simple visual story with it, you adapt to new technologies and formats and blow people's minds with your design. And when the oohs and ahhs are all over, you pick it all up and start again. Just 'cuz.	5/25/14	linkedin
1	1	1		1					Portland, OR	R/GA PDX	art director	R/GA PDX is looking for an Art Director who is a designer at heart, someone who has a passion for sports and a solid understanding of design (typography, color theory, composition, etc.) . Will report to Creative Directors and respond for overseeing the creation and production of designs solutions for clients. In addition to being an outstanding and hands-on Designer, this Art Director must have strong leadership and communication skills. You are able to inspire and provide mentorship in all areas of production (visual, copy, interaction design, production). You will lead the team through multiple on-going timelines, be self-motivated with a positive attitude and have strong communications skills. Overall, you are a Fresh Thinker who embraces challenges as well as new methods of thinking. The Art Director is expected to be able to execute design for a given project when the quality of work deems to be improved in order to meet R/GA's design standard.	6/14/14	linkedin
1	1								New York City, NY	RAPP	copywriter - integrated	We're RAPP, an under-the-radar, full-service, integrated ad agency exploring how technology, culture, data, creativity, and brands collide to communicate in smarter and smarter ways with real people. Some say we're experienced at experiential with a passion for imagining the impossible and bringing it to life. We say yes to that and whatever is next and the thing after that too. We're looking for a positive, adventurous, concept-driven Copywriter with 3-6 years of agency experience to join our growing team. We need someone who can name products, churn headlines, pen social media posts, crank out dialog, and brainstorm campaigns. A writer's writer who is well-read, well-spoken, and well-equipped to handle the long-form, short-form, super-short form and all other forms of (wait for it...) writing. Someone who loves a hyper brainstorm, stays super organized, and has a file of brilliant ideas to make a reality someday (we can help you with that). The ability to sing off key karaoke, play cutthroat foosball, do yoga poorly, and drink without falling off a boat, are also helpful skills for working with us. This is a great opportunity because we work on range of client projects including: branding, manifestos, naming, print, TV, events, social media, and all manner of new tech experiences. Plus, we plan to pay you. You'll love our office because it's filled with the kindest people in the business, has a 3D printer, rock star wall paper, free breakfasts, public thank you notes, chalk board artwork, and always-open beer and wine fridge. In short: Let's do this.	6/14/14	linkedin
1									New York City, NY	Rokken	senior art director	ROKKAN, a New York City based digital agency, is looking for an Senior Art Director to join our award-winning creative team . You will be working closely with our strategy, creative, technology and user experience teams as well as interfacing with clients across multiple projects.	5/25/14	linkedin
1				1		1			Minneapolis, MN	SapientNitro	associate creative director	As an Associate Creative Director at Sapient you are responsible for the development and execution of creative concepts for leading-edge Marketing and Web solutions. You possess a deep understanding of user-centered research, copywriting interactive development and content strategy with core strengths in design and communications. You will play an active role in shaping new opportunities for Sapient – be it expanding a current client relationship or forging new ones.	5/25/14	linkedin
					1				Los Angeles, CA	Sensis	associate creative director	Sensis is looking for a talented ACD to come help lead our Creative Team. You MUST have had similar experience before at an Agency, or at the least been a very high-level Art Director specializing in DIGITAL. You will lead some projects solely, make client presentations, work closely with UX (knowledge of the field is ESSENTIAL), concept, mentor and also roll-up-your-sleeves and design using Adobe products yourself. This is not a role for those who just want to walk around and direct! We're a small agency that	6/14/14	linkedin

talented	passionate	hard working	award winning	culturally contribute	career growth	productive work	agency culture	award-winning agency	city	agency	title	description	date	link
1	1	1					1		San Diego, CA	Sixteenfifty Creative	copywriter	Sixteenfifty Creative is looking for a gnarly, experienced hospitality copywriter to join our wild and crazy team. This position involves fast-paced, turn-on-a-dime creativity , whether you're writing one-off headlines for direct mail postcards, a 3-5 sentence descriptor for a new restaurant interior concept, or creating a hospitality tone of voice through storytelling. Your words will fuel the design, and the design will fuel your words. It's a win-win for everyone. The ideal candidate will be well versed in developing brand strategies, tone of voice, messaging for all sorts of target audiences, and will understand the nuances involved in writing for different arenas of the hospitality industry. This person will also be able to write for different needs, whether pitch writing, developing ad copy, etc (aka knowing when to lose the "fluff" and when to keep it – assuming you already know what "fluff" is). SUMMARY Responsible for brainstorming, creating, and transforming ideas into words for brand development, advertising, digital strategy, direct mail and more. Writes words and text for television commercials, radio, Internet content, jingles, websites, press releases, flyers, and direct mail literature.	5/25/14	linkedin
1	1			1					New York City, NY	Space150	associate creative director	You are the spearhead of the rebellion. Your exceptional skill in directing designers and copywriters in ideation and execution creates disruptive work that is remembered and coveted . The Associate Creative Director (designer/art director) or ACD is accountable for aligning creative with strategy, user experience and technology. Your ability to understand clients' business problems and achieve their objectives across all media through strategic solutions is essential. Besides being a brilliant designer and conceper , an ACD mentors other designers and direct copywriters, photographers, illustrators and other vendors. You collaborate with other departmental heads to ensure seamless integration and communication. You possess exceptional orchestration skills to rally your team(s) and lead multiple accounts. Your strong presentation skill sells the work and keeps it sold. You give clients the guts to overturn what isn't working.	5/25/14	http://www.space150.com/contact/careers/associate-creative-director-art-direction-design/
1	1			1		1			New York City, NY	Space150	copywriter	You are a go-to copywriter who is not afraid to go against the grain to solve clients' problems. You have the courage to concept breakthrough ideas and the stamina to sell them through. Time and time again, you always come through with the right ideas or the right words that carry your team and your clients to new territories of success. As a Mid-Level Copywriter, your conceptual skills are equal to your ability to express ideas through language that is right on brand. You know the importance of strategy and understand what it takes to think big ideas that cross multiple consumer touchpoints. You make your clients believe the work you present is the best idea ever created but you are experienced enough to know their feedback is just another opportunity for you to demonstrate your brilliance and shine.	5/25/14	http://www.space150.com/contact/careers/copy/
1	1								Los Angeles, CA	Spontaneous	creative director	The Creative Director position requires a passionate, dedicated and experienced leader who has artistic vision and the willingness to explore ideas and concepts for a wide variety of projects.	5/25/14	linkedin
1				1					New York City, NY	Taxi	writer	Inside your head, there is a wellspring of words and ideas. And you know what to do with them. You are exuberant about your work and exacting when it comes to answering a brief and staying true to the brand. You're open to input from others and always ready to rethink and rework material as directed. With at least at least 2-3 years of experience and a portfolio of work that is really refreshing, you're ready to outdo yourself.	6/14/14	linkedin
1	1	1				1			Los Angeles, CA	Threshold Interactive	junior art director	We are seeking a Jr. Art Director to work side by side with our creative & social media team on multiple accounts. The ideal candidate will have a passion for marketing, excellent design skills, a strong work ethic, an ability to balance a large number of tasks in a fast paced environment and a strong attention to detail. The Jr. Art Director provides support for Threshold's creative team, including creating eye-catching smart designs to amplify our clients' social media presence, updating existing designs based on client and/or supervisor feedback, identifying stock photos and fonts to use within creative compositions, and organizing files and other resources for the creative team. You're highly motivated with a strong internal drive to produce industry leading work while immersing yourself in the latest interactive design trends. The Jr. Art Director will work side by side with the creative team and on all aspects related to social media creative.	6/14/14	linkedin
	1			1					Los Angeles, CA	Troika	art director	YOU ARE highly skilled and passionate about delivering cutting-edge work. You know what it takes to oversee the project and are comfortable as the creative author and team leader from ideation to production. You bring a conceptual point of view and the ability to tell a great story through trend-setting techniques. You thrive on collaboration. ARE YOU a "Craftsman," thoughtful, detail driven and obsessive about finish quality, but also an "Engineer," with an understanding of how humans interact with information, while also a "Style Innovator" that has undoubted skills in painting frames, who creates trends does not follow? HOW TO APPLY We love process so we'd like to see samples of your finished work, and we'd like to understand how you got there. Please share sketches, writing, reference, anything that shows your process behind the final frames.	5/25/14	linkedin
1							1		New York City, NY	V Agency	art director	V Agency is seeking someone who can conceive powerful campaign concepts and elevate creative / design ideas providing cleints with provocative marketing materials. As Art Director you will be responsible for the development and execution of creative concepts for leading fashion and luxury brands. You'll be working in a creative environment with other designers, copywriters and fellow art directors. We are seeking an art director who is passionate and craves working in a creative environment to uniquely solve our cleints marketing needs.	6/14/14	linkedin

talented	passionate	hard working	award winning	culturally contribute	career growth	productive work	agency culture	award-winning agency	city	agency	title	description	date	link
1							1	1	New York City, NY	VML	associate creative director -copy	So, you want to be an associate creative director? Well at VML, it's not just the job you want — it's who you are that matters. We're looking for visionaries . Planners. Dreamers. Because VML is a place that's all about putting everything you are into everything you do. And we believe in the thought that if it doesn't exist, it can be created. We're a full-service digital advertising agency that thrives where the blue sky of possibilities intersects with grounded solutions. We know this is a great place, and others know it too. In fact, we've been voted as one of the 25 best places to work in America three times and have partnered with brands around the world. And with two decades under our belt, you'd be correct to guess our trophy case is pretty full as well.	6/14/14	linkedin
									Chicago, IL	Walter Issacson	creative director	The Creative Director is ultimately responsible for the creation of compelling, interesting and effective creative. The Creative Director oversees various aspects of consumer engagement development focused on the off premise and on premise channels. The Creative Director will conceptualize ideas for clients, assign projects to creative staff and verify the client's deadlines are being met. The Creative Director partners with the Account Management team to make sure the client's needs are being met and the creative goals are on track. The Creative Director also works together with senior management involved with strategy development and new business. Lastly, the Creative director is an active contributor in mentorship areas and on-going development of the agency's culture and DNA.	5/25/14	linkedin
					1	1	1	1	Richmond, VA	West Cary Group	art director	Chuck Norris-Like Art Director Needed: West Cary Group in Richmond is growing so fast that if we ran around the world, we could punch ourselves in the back of the head. We keep winning new business, and this stuff isn't going to art-direct itself, people! We need an art director like yesterday. The more senior, the better. And not just any art director. One that kicks A\$\$ Talented. Visionary. Fearless. Equally at home with the big idea and the small type. We know a great art director can design anything, and at West Cary Group, you'll have the chance to do it all. From forward-thinking digital to national broadcast to gorgeous print, we're all over the place—in the best way. We're also different in that we believe in analytics and metrics and the power of direct response. If you understand what that means AND you're a great art director, then we really need to talk. If you're ready to go to work in a fast, fun, super-creative agency located in one of America's Best River Towns (thanks, Outdoor magazine), then get busy applying. Let's smack a hurricane in the eye. About West Cary Group West Cary Group is an award-winning performance-driven marketing firm headquartered in Richmond, VA. We specialize in seamlessly integrating communications channels to produce quantifiable business results. And we're crazy...about producing great work.	5/25/14	linkedin
1	1			1					Minneapolis, MN	Zeus Jones	lead creative	We're looking for an experienced creative who is comfortable in front of clients, who is a good conceptual thinker with a passion for ideas that go beyond advertising, and who is adept at helping less experienced team members shape and tighten their ideas.	5/25/14	http://www.zeusjones.com/employment/lead-creative/
1	1			1					Minneapolis, MN	Zeus Jones	designer	We're looking for a couple of good designers. Specifically, we want someone more experienced, as well as someone who is just starting out. We do a wide range of work, so we are looking for people who are comfortable with interactive design, branding, packaging and environmental design. Since we don't do everything in-house, we're also looking for people with experience managing and collaborating with outside partners and clients. Designers at Zeus Jones are asked to do much more than just design. We need smart thinkers who can contribute good ideas to a wide range of topics , and are open to working outside their comfort zone. Finally, we want designers that are willing to roll up their sleeves with the rest of the team and get their hands dirty on whatever projects come our way.	5/25/14	http://www.zeusjones.com/employment/designer/

APPENDIX IV

IN-DEPTH INTERVIEWS DISCUSSION GUIDE

BACKGROUND

Tell me about your experience to date. How did you get into this field? Where have you worked, for how long? What types of clients and accounts have you worked on?

TEAM DYNAMIC

- Think about the last 5 projects you worked on at an agency. How did you and the rest of your teams work together? What type(s) of team dynamics were your favorite? Do those favored dynamics align with how you might define better work?

ENVIRONMENT - GENERAL

- Tell me about what gets you going everyday to come into the agency. What gets you really excited? What helps you feel comfortable and happy? Are the elements necessary for those three feelings the same or different?

WORTH VALIDATION

- Let's talk about success. For you, what does success in your career mean? What does it look like for you? How do you know when you've achieved success? How do others know you are successful?
- How do you measure your worth in a creative department? What things do you consider? How is this tied to compensation?
- Throughout your career, how has your impression of your worth compared to other's impression of your worth? When did they align, when did they not? Can you give me some examples? When there was a gap, why do you think that happened?

CREATIVE NORMS

- Throughout your agency experience, were there different definitions of what it meant for work to be “creative?” How did that align with your definition of what it means to be creative? How did the creative norms influence your work or how you might define your success?

ENVIRONMENT – GROWTH

- Think back to your first few years in the business. What were your bosses or supervisors like? How did you work with them? Was it a good experience? A poor experience? Why or why not?
- Did you have mentors? Who were they? What types of advice did they give you at the time? Was it helpful? How did it shape who you are today, and where you are in your career?

APPENDIX V

Survey Questionnaire (All questions listed, does not account for skip logic)

Welcome!

The following is a 5-minute survey comprised of questions regarding your professional experience and how you define professional success. As a thanks for your participation, you are entered to win one of three \$50 Target Giftcards - but only if you complete the entire survey.

About the project:

This survey is part of a greater academic research initiative that examines the question: How do women in creative roles within advertising agency creative departments define and find professional success?

I encourage you to draw from your own experience - what can others replicate from your career navigation? On the other hand, what do you wish for the future, and what must change for that wish to come true?

Specific examples are appreciated. Please feel free to share stories - but note that your words may be in a public, academic paper. You have the option of remaining anonymous, or using your name.

About Me:

Currently, I am a Master's candidate in the Strategic Communication M.A. Program at The University of Minnesota - Twin Cities. I hold a B.A. from The University of North Carolina at Chapel Hill in Journalism and Mass Communication, and Political Science.

During the day, I'm a Brand Strategist. If you're curious regarding my professional experience:
<https://www.linkedin.com/pub/meredith-engelen/1a/948/6a>

Please Note: This research is in no way connected to, done in part by, or sponsored by my current or previous employers - it is solely an academic endeavor on my behalf.

Thanks! Should you have any questions, please feel free to email me at meredith.engelen@gmail.com

1. What is your gender?

☐ Female

☐ Male

About You

For this survey, a creative department is defined as the following:

A group of individuals with creative roles who work within an agency that performs services in the form of creative work for clients. The agency can be specialized and specific to advertising, design, branding, digital, social media, or general communications. The agency is a separate entity from the clients it serves.

If you perform(ed) freelance or contract work for an agency that fits the above description, this research considers you to have experience within a creative department.

For the sake of this study, "in-house" creative departments do NOT meet this study's definition of an agency creative department.

2. Have you ever worked within an agency creative department?

Please note: This does include freelance/contract work within these creative departments, but does NOT include "in-house" creative departments.

- ☐ Yes
☐ No

Your Role and Experience

3. Do you currently work within a creative department, as defined by this survey?

Please note: This does include freelance/contract work within these creative departments (please mark "Yes"), but does NOT include "in-house" creative departments (please mark "No").

- ☐ Yes
☐ No

Your Role and Experience

4. Which of the following best describe your current role, and your previous roles?

	Current Role	Previous Role
Art Director	<input type="checkbox"/>	<input type="checkbox"/>
Writer/Copywriter	<input type="checkbox"/>	<input type="checkbox"/>
Creative Director	<input type="checkbox"/>	<input type="checkbox"/>
Designer	<input type="checkbox"/>	<input type="checkbox"/>
Design Director	<input type="checkbox"/>	<input type="checkbox"/>
Chief Creative Officer	<input type="checkbox"/>	<input type="checkbox"/>
Creative Artist	<input type="checkbox"/>	<input type="checkbox"/>
Illustrator	<input type="checkbox"/>	<input type="checkbox"/>
Interactive Art Director	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>

Other (please specify)

5. How would you describe the level of your current role?

- ☐ Junior
- ☐ Mid-Level
- ☐ Senior
- ☐ Leadership

Your Role and Experience

6. Approximately how many cumulative years have you worked in an agency creative department?

Please note: Time spent in a freelance/contract role for an agency creative department counts toward this time. Time spent within in-house creative departments does not count toward this time.

- ☐ Less than 1 year
- ☐ 1-4 years
- ☐ 5-8 years
- ☐ 9-12 years
- ☐ 13-16 years
- ☐ 17-20 years
- ☐ More than 20 years

7. Approximately how many cumulative years have you worked in an in-house creative department?

Please note: Time spent in a freelance/contract role for an in-house creative department counts toward this time.

- ☐ I've never worked at an in-house creative department
- ☐ 0-1 year
- ☐ 1-4 years
- ☐ 5-8 years
- ☐ 9-12 years
- ☐ 13-16 years
- ☐ 17-20 years
- ☐ More than 20 years

You and Success

8. Do you believe you've found professional success at this point in your career?

- ☐ Yes
- ☐ I'm not sure
- ☐ No

You and Success

9. What three elements most contributed to you obtaining your success?

1.
2.
3.

You and Success

10. What three elements do you believe would most contribute to you obtaining your success?

1.
2.
3.

You and Success

11. What are your top 3 standards for how you personally measure your professional success?

1.
2.
3.

12. What are your top 3 standards for how you believe others in your agency creative department measure your professional success?

1.
2.
3.

Your Dream Job

13. Have you or are you currently working in your dream job? A dream job is your ideal role at your ideal place of business (this could include self employment, as well).

☐ Yes

☐ No

Your Dream Job

14. Please list the top factors (up to 7) that make or made this role your dream job.

1.	<input type="text"/>
2.	<input type="text"/>
3.	<input type="text"/>
4.	<input type="text"/>
5.	<input type="text"/>
6.	<input type="text"/>
7.	<input type="text"/>

Your Dream Job

15. If you had to describe up to 7 factors that would make a future job your dream job, what would they be?

1.	<input type="text"/>
2.	<input type="text"/>
3.	<input type="text"/>
4.	<input type="text"/>
5.	<input type="text"/>
6.	<input type="text"/>
7.	<input type="text"/>

Your Dream Job

16. What, if anything, might you be willing to sacrifice to achieve your dream job?

You and Creativity

17. In one sentence, how would you define what makes work “creative?”

18. Think back to a project or assignment that, in your opinion, was an exemplary case of your ideal process, from briefing to production. How might you describe the experience? What made it so great?

Agency Creative Departments and Creativity

19. Consider your current agency creative department, or think about your most recent agency creative department experience.

When presenting to internal teams and when working with fellow creatives, was there some sort of unwritten code of what “good work” or “bad work” was?

- ☐ Yes
- ☐ Sometimes - it depends
- ☐ No
- ☐ I don't know/I don't remember

Agency Creative Departments and Creativity

20. What, if any, creative norms are/were prevalent in your agency creative department? Creative norms are generally agreed upon standards for what makes something funny, inspirational, emotionally moving, etc.

21. If you mentioned the existence of creative norms, do you recall which person or group of individuals established these creative norms?

22. Did these creative norms ever get in the way of the success of your own personal work within the creative department?

- ☐ Yes, significantly.
- ☐ Yes, somewhat.
- ☐ No, somewhat.
- ☐ No, not at all.
- ☐ I'm not sure.
- ☐ I did not indicate creative norms were present.

You and Your Teams

For the following questions, please consider the last 4 projects you worked on within an agency creative department.

23. When working with individuals in creative roles on your team, what dynamics did you appreciate most? Select all that apply.

- | | | |
|---|---|--|
| <input type="checkbox"/> Fun and entertaining | <input type="checkbox"/> Positivity | <input type="checkbox"/> Passive |
| <input type="checkbox"/> Equal Contribution | <input type="checkbox"/> Relaxed | <input type="checkbox"/> Supportive |
| <input type="checkbox"/> Domination of contribution | <input type="checkbox"/> Flexible and understanding | <input type="checkbox"/> Accountability |
| <input type="checkbox"/> Following the Rules | <input type="checkbox"/> Lack of blaming | <input type="checkbox"/> Highly responsive |
| <input type="checkbox"/> Demanding | <input type="checkbox"/> Respectful | <input type="checkbox"/> Critical |
| <input type="checkbox"/> Negativity | <input type="checkbox"/> Competitive | <input type="checkbox"/> Focused on the task at hand |
| <input type="checkbox"/> Other (please specify) | | |

24. When working with individuals in creative roles on your teams, what dynamics did you most commonly encounter? Select all that apply.

- | | | |
|---|--|--|
| <input type="checkbox"/> Equal Contribution | <input type="checkbox"/> Flexible and understanding | <input type="checkbox"/> Following the Rules |
| <input type="checkbox"/> Passive | <input type="checkbox"/> Supportive | <input type="checkbox"/> Demanding |
| <input type="checkbox"/> Highly responsive | <input type="checkbox"/> Fun and entertaining | <input type="checkbox"/> Relaxed |
| <input type="checkbox"/> Critical | <input type="checkbox"/> Focused on the task at hand | <input type="checkbox"/> Respectful |
| <input type="checkbox"/> Lack of blaming | <input type="checkbox"/> Positivity | <input type="checkbox"/> Accountability |
| <input type="checkbox"/> Domination of contribution | <input type="checkbox"/> Negativity | <input type="checkbox"/> Competitive |
| <input type="checkbox"/> Other (please specify) | | |

Mentorship

25. On a scale of 1 to 5, with 1 being not important, and 5 being very important, how important has mentorship been to your career advancement?

unimportant	somewhat unimportant	neither important nor unimportant	somewhat important	very important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Mentorship

26. What is your best guess at the total number mentors in your field you've had throughout your career?

- ☐ 0
- ☐ 1-3
- ☐ 3-6
- ☐ 6-9
- ☐ 10 or more

27. What is your best guess at the number of female mentors in your field you've had throughout your career?

- ☐ 0
- ☐ 1-3
- ☐ 3-6
- ☐ 6-9
- ☐ 10 or more

Mentorship

28. What's been the best piece of advice you've received from a mentor?

Satisfaction with Your Role

29. How do the following factors influence your satisfaction with your role at an agency creative department?

	Heavily influences my job satisfaction	Somewhat influences my job satisfaction	Has no effect on my job satisfaction
My salary or compensation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
People think highly of me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have influence on a project's success – or failure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My coworkers believe I'm creative because of the work I'm doing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm recognized for my good work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other people love my work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My supervisor(s) recognize they don't need to coach me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm comfortable and enjoy my responsibilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My coworkers depend on me for the work to be successful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The projects I work on allow me to maximize my creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I love the work I get to do	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There's an opportunity for me to learn new and relevant skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The perks and benefits of the job	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am proud of the work I do	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My friends and family believe my work is really glamorous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There's an opportunity to advance my career	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My work allows me to have the life I want	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm afforded relative job security	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Agency Creative Department Gender Composition

30. Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's population was comprised of women?

- ☐ None
- ☐ 1-10%
- ☐ 11-20%
- ☐ 21-30%
- ☐ 31-40%
- ☐ 41-50%
- ☐ 51-60%
- ☐ 61-70%
- ☐ 71-80%
- ☐ 81-90%
- ☐ 91-100%
- ☐ I don't know

31. In your opinion, does this reflect the composition of other agency creative departments where you've worked?

- ☐ Yes and no. Some had more women, some had less.
- ☐ No, they had more women
- ☐ No, they had less women
- ☐ Yes, it's about the same.
- ☐ I'm not sure

Agency Creative Department Leadership Gender Composition

32. Think about your current agency creative department, or if you are not currently working in an agency creative department, think about the last one you worked in. What percent of the department's LEADERSHIP was comprised of women?

- ☐ None
- ☐ 1-10%
- ☐ 11-20%
- ☐ 21-30%
- ☐ 31-40%
- ☐ 41-50%
- ☐ 51-60%
- ☐ 61-70%
- ☐ 71-80%
- ☐ 81-90%
- ☐ 91-100%
- ☐ I don't know

33. In your opinion, does this reflect the composition of leadership in other agency creative departments where you've worked? ?

- ☐ I'm not sure
- ☐ Yes, it's about the same.
- ☐ Yes and no. Some had more women, some had less.
- ☐ No, they had less women
- ☐ No, they had more women

You're almost done!

34. Please indicate the level of confidentiality of your answers.

If you used names of supervisors or coworkers in your answers, those names will never be disclosed. If you choose to remain anonymous in the public report, I will identify your quotes by your role and level only.

If you have questions, send me an email at meredith.engelen@gmail.com

- ☐ You may attribute my name to all of my answers in your public project.
- ☐ You may attribute my name to all of my answers, but please don't mention my clients or my place of work.
- ☐ You may use my direct quotes in your public report, but please keep me anonymous.
- ☐ Other (please specify)

You've now completed the survey!

Thank you so much for your time - I really appreciate it. Your contribution to this research is greatly valued. The more opinions and experiences I can collect, the more meaning and significance I can bring to the findings of this research.

Below, you'll find a place to enter your name and email address. You must enter both if you wish to be eligible to win one of three \$50 Target Giftcards and I will reach out only if you are indeed a winner.

If you have any questions, please reach out to me at meredith.engelen@gmail.com

Thanks again!

35. Please enter your name and your preferred email address.

Name:

Email Address:

36. In what state or U.S. territory do you live?

37. Please check the below boxes only if you would like to receive more information on this project.

- ☐ Yes, please email me your final report.
- ☐ Yes, you may email me if you have additional questions for me.
- ☐ Yes, I am interested in participating in more research on this topic.